LADIES' JOURNAL

CONTENTS.

TORONTO, OCTOBER, 1884.

FASHION DEPARTMENT.
Paris Fashions.
Illustrated Designs.
Review of Fashions.
Fashion Notes.
STORIES
A Footlight Favorite.
How Mollie Saved the Train.
LITERATURE.
Why Women Write.
Picturesque Dress
Women's Opposition to Pockets
Sweets to the Sweet.
THE HOUSEHOLD.
Household Receipts.
MUSIC.
I Love my Love.
MISCELLANEOUS SELECTIONS

Devoted to LITERATURE FASHION DOMESTIC MATTERS &C.

Public Archives Canada
Library / Bibliothèque
Archives publiques Canada

$17,000.00.

"Ladies' Journal" Bible Competition, No. 8.

CLOSING NOVEMBER 2

We have this time a larger list of rewards than ever before. Only fifty cents for one year's subscription to the *Ladies' Journal* required to be sent with your answers to the Bible questions given below in order to compete. Can you answer these

BIBLE QUESTIONS!

1. Does the word "Hats" appear in the Bible?
2. Does the word "coats" appear in the Bible?
3. Does the word "shoes" appear in the Bible?

If you send half a dollar by post-office order, scrip or small coin, and do it promptly as soon as you read this, you will doubtless secure one of the following valuable

FIRST REWARDS.

1, 2 and 3.—Three Magnificent Grand Square Rosewood Pianos, by Stevenson & Co	$1,500
4 and 5.—Two Fine Cabinet Organs, by Bell	500
6, 7 and 8.—Three Quadruple Silver Plate Tea Services, six pieces	300
9, 10, 11 and 12.—Four Ladies' Fine Solid Gold Hunting Case Watches	360
13 to 17.—Five Elegant Quadruple Plate Hot Water or Tea Urns	250
18 to 30.—Thirteen Ladies' Solid Coin Silver Hunting Case Watches	275
31 to 36.—Twenty-six Elegant Quadruple Plate Cruet Stands	300
37 to 40.—Thirty-four Elegant Quadruple Plate Cake Baskets	400
41 to 127.—Thirty-seven Fine Quadruple Plate Pickle Frames	370
128 to 275.—One hundred and fifty-two Elegant Rolled Gold Brooches, pretty designs	456
276 to 552.—Two hundred and twenty-three Beautifully Bound Volumes "Toronto, Past and Present"	554

The above rewards will be given to the first five hundred and two persons who send correct answers to those Bible Questions. You surely know enough about the Bible to answer them. Try it now. Then follow

THE MIDDLE REWARDS.

553.—Three hundred dollars in gold coin	$300
554 and 555.—Three fine toned cabinet organs, Bell & Co	750
556 to 565.—Six solid quadruple plate tea services	300
566 to 571.—Six ladies' solid gold hunting case watches	540
572 to 625.—Thirteen fine black silk dress patterns	500
626 to 646.—Twenty-one coin silver hunting case watches	525
647 to 686.—Forty-five black cashmere dress patterns	500
687 to 778.—Eighty-six fine rolled gold brooches	258
779 to 845.—Three hundred and twenty-nine "World's Cyclopedias"	1,008
846 to 918.—Two hundred and four solid triple silver plate butter knives	204

Number one of these middle rewards, three hundred dollars in gold coin, will be given the person sending the middle correct answer of the whole competition, and the other 708 rewards will be given to the next seven hundred and eight persons who send the next correct answers following the middle one. Surely there is something for you there. After these come the last or

CONSOLATION REWARDS.

919 to 1,619.—Seven gentlemen's or ladies' solid gold hunting case watches	$ 700
1,620 to 1,629.—Ten solid quadruple plate tea services	1,000
1,630 to 1,641.—Twelve fine black silk dress patterns	480
1,642 to 1,651.—Twenty-two fine coin silver hunting case watches	550
1,652 to 1,655.—Twenty-four dozen sets triple Plate tea spoons	800
1,656 to 1,771.—Ninety-five solid rolled gold brooches of newest designs	285
1,772 to 1,839.—Two hundred and sixty-eight elegant bound volumes of "Toronto, Past and Present"	536
1,840 to 2,031.—Two hundred and sixty-two solid silver triple plate butter knives	261

The last correct answer received at the *Ladies' Journal* Office takes number one of these rewards, the next to the last number two, and so on till all the rewards are given away. Now, whether you are early or late, or between the two, you should get something extra besides the *Ladies' Journal* for one year, for your half dollar investment. Don't forget that everyone competing must send with their answers fifty cents for one year's subscription to the *Ladies' Journal*, the cheapest fashion and ladies' paper published. Although it appeals more particularly to ladies, it will interest every member of the family. There are two or more pages of newest music every issue; short and serial stories; large illustrations of the fashions; household hints, etc., etc. You will not regret your investment. Try it immediately. Everything advertised we can assure our readers will be carried out faithfully. Full lists of the winning persons together with post-office, street and number, will appear in the *Journal* as soon as possible after the close of the competition, and the prizes will be cheerfully handed over to the successful ones. Agents are not employed, so pay no money to anyone, but send it with your answers by mail direct to 33 & 35 Adelaide Street, West, Toronto, addressed to Editor *Ladies' Journal*. Our subscribers get all the benefit by this plan that agents formerly had. Don't delay. Send now, and don't forget the address, Editor *Ladies' Journal*, 33 and 35 Adelaide Street, West, Toronto, Canada.

No case can be more destitute than that of a person who, when the delights of sense forsake him, has no pleasure of the mind.

The latest costume of high ceremony consists of a pale blue Chantilly lace (entire) dress, worn over a pale blue surah slip. The blue net, on which the white (imitation) Chantilly flowers are applique, is fine silk tulle.

The newest Oriental laces have very light designs instead of the heavy patterns. Colored Escurial lace in small designs, and not heavily corded, is used for trimming poppy red, cardinal, marine blue, and brown wool dresses.

TORONTO

Silver Plate Co

WORKS AND SHOWROOMS:

410 TO 430 KING ST., W

We Repair and Replate Silver ware and make it as attractive as when first made.

TEA SETS, EPERGNES

CASTERS, BASKETS, BUTTER DISHES, ETC.

Designs furnished for any articles, either in Electro-plate or Sterling Silver, and estimate given.

We employ designers and workmen of large experience, and our facilities for manufacturing are unsurpassed.

Toronto Silver Plate Co.

410 to 430 KING ST. WEST, TORONTO.

Paper Bottles.

Paper bottles are now made on a large scale in Germany and Austria. The paper must be well sized. The following is said to be a good receipt for the paper: Ten parts of rags, forty of straw, fifty of brown wood pulp. The paper is impregnated or coated on both sides with sixty parts of defibrinated fresh blood, thirty-five parts of lime powder, five parts sulphate of alumina. After drying, ten or twelve rolled leaves are coated again, placed over each other, and then placed in heated moulds. The albumen in the blood forms a combination on pressure with the lime, which is perfectly proof against spirits, etc. The bottles are made in two pieces, which are joined afterward.

REINHART'S HAIR RESTORER

is a genuine preparation which is guaranteed to produce a luxuriant growth of hair in six weeks. In bottles safely packed to any address for $1.00.

F. REINHART,
Mail Building, Toronto

ABOVE ALL COMPETITORS.

THE LIGHT RUNNING

New Home Sewing Machine!

It is the Simplest, Easiest Operated, Most made, and most elegantly ornamented machine in the world, combining every requisite to produce a perfect machine.

☞ Every machine warranted for five (5) years.

FOR SALE BY

C. GENTLEMAN,
548 Queen Street West,
AGENT FOR TORONTO AND VICINITY.

IT WILL BE a great benefit to young married persons, or those about to marry, to send 5 cents for sealed particulars of this advertisement. J. W. SOUTHWICK, Toronto, Canada

"Truth" Standard Series
NEW MUSIC,
FULL-SIZE SHEET FORM.

All the Latest and Brightest New Pieces out every day or two.

ONLY FIVE CENTS PER COPY.

Don't send for less than Six Copies at once. Half-a-Dozen for twenty-five cents, or forty cents per Dozen.

Wait till the Clouds Roll By.
Pretty Little Darling.
The Silver Line.
Memories of Galilee.
Only a Pansy Blossom.
Waltz With Me.
The "Merry War" Waltz.
Time will Roll he Clouds Away.
Only a Violet.
There May be Eyes as Brightly Beaming.
Peace, Be Still.
I Guess You Have All Been There.
Judge not a Man by his Clothing.
Little Feet are Waiting.
Spring. Mazurka. Brillante.
Awakening of Spring.
My Darling Marie.
Barney's Courtship.
Mignon Polka.
Again We Speak as We Pass By.
Ein Herz, Ein Sinn.
The Queen of Love. Polka Mazurka.
Come, Beautiful Dorina.
Sweet Violets.
Kily, Dear Kily.
The Dude.
Send Me a Picture of Home.
Over the Stars there is Rest.
Clara. Valse Caprice.
When the Robins Nest Again.
A Violet from Mother's Grave.
I'll Take You Home Again, Kathleen.
Norine Maurice.
Is that Mr. Reilly?
Good Bye, Mavourneen.
A Broken Ring of Gold.
The Daphne Mazurka.
Send Me a Rose From My Angel Mother's Grave.
I'll Wait Till the Clouds Roll By.
Father, Sign the Pledge To-night.

Address
S. FRANK WILSON,
33 & 35 Adelaide St. West, TORONTO

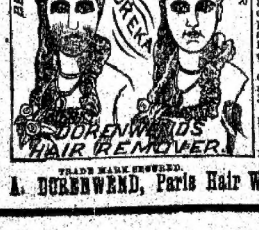
MERIDEN BRITANNIA CO.,
MANUFACTURERS OF
Finest Electro Gold and Silver Plate,
New York, Meriden (Ct.), Chicago, San Francisco, London, (Eng.).
BRANCH FACTORY—Cor. Cannon and Wellington Streets, Hamilton, Ont.

TRADE MERIDEN BRITANNIA COMPANY MARK

Many purchasers having through a similarity of names purchased other wares under the impression that they were of our manufacture, we are compelled to ask special attention to the above TRADE MARKS. The fact that our name and Trade Marks are being so closely imitated should be a sufficient guarantee to the public that our wares are the BEST IN THE WORLD

TRADE
1847 Rogers Bros. A1.
MARK

DORENWEND'S CELEBRATED HAIR DESTROYER.



Eureka! Eureka!
Important to Every Lady in the World.
A THING OF BEAUTY IS A JOY FOREVER.

After 25 years of unceasing experiments, of time, labor, and expense, I have finally discovered a preparation for the removal of all premature and useless hair from the faces and arms of ladies. It is Safe, Effectual, Harmless and Painless, leaving no disfigurement or traces of the application.

If properly applied the roots will be completely destroyed. No future growth need be apprehended. Sold in Boxes at $2.00 each, or 3 Boxes for $5.00.

Sent by mail on receipt of price, with full directions enclosed, to any address in Canada or United States.

☞ Circulars sent on application. All correspondence strictly confidential. Address,

TRADE MARK REGISTERED.
A. DORENWEND, Paris Hair Works, 105 Yonge St., Toronto, Ont.

THE LADIES' JOURNAL.

VOLUME IV. No. 2. TORONTO, OCTOBER, 1884. 50 CENTS per annum.

ILLUSTRATED DESIGNS.

The new designs to which we call the special attention of ladies about to make over costumes for the fall, will be found very practical, at the same time very effective, embodying most of the late, popular ideas. The "Elfice," for example is an early autumn costume in smoke-gray wool, trimmed with Titan braid to match. The skirt is trimmed in all-round rows; the overskirt, which forms a draped apron and rounded drapery at the back, with a row of braid forming a border. The basque is cut and trimmed to represent a vest and jacket, with a basque laid in three box-plaits. A row of the broad, soft braid at the wrists forms a narrow cuff for the close coat sleeves.

The "Faenza" costume is a very suitable model for a broche design in silk and wool over a velveteen skirt, or wool or silk trimmed with velvet. The polonaise is a princess, falling in straight, plaited folds at the back, and in a deep draped point in front. The bodice forms a basque in front, and is double-breasted, the *moyen-age* belt, which starts from the sides, outlining the edge of the basque below the waist-line. The skirt, if of silk or wool, is trimmed with two broad bands of velvet, and the back of the polonaise is bordered to match. The "Algoma" polonaise is formed of two materials, and makes a very dressy design in conjunction with a plain silk, velvet or woollen skirt; it is a very good model for broche velveteen in conjunction with plain cashmere or surah. The skirt below the apron may be mounted with kilted flounces, and have the same round the bottom. The basque part and side panels are of the figured goods; the apron, the drapery at the back, and the mounting upon the skirt of the plain material. Broche velveteen and satin form a handsome combination, or the new silk and wool in twilled broche or tapestried designs, with plain faille.

The "Edla" basque is one of the most popular basques of the season. It is effectively made in wool with a cloverleaf pattern of plush or velvet in relief, and the yoke in plain velvet of the solid, dark shape of the leaf, "trimmed" on. The shape of the yoke is newer and more dressy than the square form; and another novel idea is in arranging the sides of the basque, which it is difficult to fit and which soon show signs of wear and rubbing, in soft, box-plaits, corresponding at the two at the back, which complete a very handsome and becoming basque; of course, the design may be made up in plain wool, and trimmed with a velvet yoke in the same way, matching the self-color of the wool. Overskirts are again in vogue on account of the preference for plain tucked and plaited skirts. The "Fidalma" is a good example, easily made, requiring only a moderate amount of material, yet very graceful and stylish in appearance. The design looks well in solid wool trimmed with velvet, over a solid, velvet-trimmed skirt. Or it may be made in figured material, with a figured vest to match, like the "Lady's" vest which will also be found among the illustrations in our present issue, and a plain jacket matching the plaited skirt. The vest as given will be found a useful pattern for "tailor" suits or any cutaway jacket. The vest may be made with stitched kid, silk velvet, or broche fronts; satin is not used for a plain vest, but suits better the full shirt front. A very pretty autumn wrap will be found in the "Balbina" mantelet. It is best made in fine twilled diamond-checked, or diagonal cloth, and trimmed with a deep braid fringe, intermingled with loops of chenille, and beaded drops. In the braid are fine gold threads, and these appear also in the flat rows which surround the neck and extend down the fronts. Fawn, smoke-gray, and biscuit-brown are favorite colors. The wrap is lined with silk to match.

A very useful garment for autumn riding or walking wear, will be found in the "Belmore" redingote, a long, pelisse sort of garment, laid in wide plaits down the sides of the front, and the fullness gathered on to a basque form at the back. The sleeves are slightly flowing at the wrist, both for convenience and grace, and a ribbon or velvet sash is tied low in front. The back may be laid in fine kilts if preferred, or in box-plaits. The material should be wool of light weight, and the lining may be twilled surah, or a twilled mixture of silk and linen.

MISSES' STREET GARMENTS.

FIG. 1.—Represents the "Lois" pelisse made in heavy bison cloth of a deep garnet tint. This stylish little garment is slightly fitted by gores under the arms; the fronts are in sacque shape with a box-plait in each, and the back is laid in a box-plait on each side, and has extensions at the middle seam, which are laid in plaits on the under side, the effect being very dressy. A garnet velvet collar and cuffs, and a half belt of ribbon velvet of the same shade with satin back, is secured at the side seams and tied in a bow with ends in front. For all the plain and fancy cloakings, and any material that can be selected for an outer garment, this is a stylish design, and one that can easily be reproduced. The garnet felt hat has a high crown and rolled brim. A bunch of ostrich tips matching the coat, and ribbon bows of the same color, set off this charming little outfit, which is so simple and appropriate for the young. Patterns in sizes for from four to ten years. Price twenty-five cents each.

FIG. 2.—Shows the "Zinnia" redingote, as pretty a design as could possibly be desired for a miss. It is represented made in dark blue Ottoman cloth, with a full vest of checked blue and white surah, and blue velvet revers, collar and cuffs. A commendable feature of this design is the practical arrangement of the front ornamentation, which, including vest and revers, is made to be secured to the front of the garment with hooks and eyes, and can be put on or left off at will. The redingote is almost tight-fitting, having two darts in each front, one of which is in the place usually occupied by the side gore seam. A full skirt piece is gathered at the top and sewed to the back pieces in a reversed manner at about the depth of a basque. It is a stylish model, and any of the materials used for misses' outside garments can be made in this way. The hat that accompanies this wrap is a dark blue felt, faced with velvet of the same color, and trimmed with a *roulleau* of velvet and a cluster of ostrich tips. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each.

Elaborately beaded or braided jerseys will be very much worn this Autumn over skirts of bison cloth, tweed and vigogne.

Isard is the new name for a light, pinkish gray Polide-flame color, and pease de Suede is a color very familiar to all in undressed kid gloves.

Small handkerchiefs with wide blue or pink borders and with the owner's monogram in a horseshoe in the corner are the latest style.

Silk plush bureau covers and mantel lambrequins are decorated with white daisies worked with narrow gros-grain ribbon with leaves and stems of arsene.

A revolt is imminent against the high shoulders which have been carried up to a deforming extent. This style is particularly distasteful wih square capes and collars.

A FOOTLIGHT FAVORITE.

CHAPTER II.—(Continued.)

Leslie gave her attention to her plate with a hurried eagerness which not not escape her eldest sister's notice, nor did Jenny's loving eyes fail to observe how every shade of colour died out of her cheeks, and that even her lips were white in the restraint she was putting upon herself. The next minute there was a little click as the postman opened the gate and came striding up the pathway.

"Here are your patterns, Dolly!" Leslie said, with a forced little laugh, which sounded tuneless and harsh in her sister's ears; and Jenny sprang up and, going up to the open window, took the letters from the postman and came slowly back into the room with a pitiful little quiver of her lips.

"Just your patterns, Dolly," she said, without a glance at Leslie.

"Open them quickly, Jenny!" Madge cried eagerly. "There is sure to be something pretty, and I should like to see them before I go."

All her sisters gathered round the table and spread the scraps of colored silk and satin over the white cloth; Leslie pushed away her cup with a little impatient gesture, and, leaving the table, went over to the window and stood there for a minute or two in silence. Three pairs of wistful sorrowfully tender eyes followed the pretty white-robed figure, then came back slowly and bent over the patterns, with but little appreciation of their beauty or texture however, just then.

"Anything very pretty, girls?" questioned Leslie presently, speaking in gay careless tones as she came back to the table and put her hand lightly on Jenny's shoulder. "Oh, that light shade of terra cotta is lovely!"

"Yes, and this *bleu saphir*," said Madge eagerly.

Just then the color rushed into Leslie's face, as there was again the metallic click produced by the opening of the garden gate, and a man's heavy footstep sounded in the little pathway.

"The postman has forgotten a letter!" cried warm-hearted Jenny, springing up. "No; it is Mark!" she added the next minute, with a tone of disappointment in her voice; for the first time in her life she was disappointed at sight of Mark Stretton.

He came in unannounced and smiling; but Dora's quick eyes saw that he looked somewhat worn and haggard, as if he were tired with hard work or late hours; but his manner was cordial and friendly as usual. For a moment, as he gave her his hand, his eyes rested wistfully on Leslie's pale face; then he again began talking cheerfully to the two younger girls, hardly glancing at the young actress as she stood in her white gown at the window, with that look of yearning and hungry longing in her dark eyes.

By-and-by Madge went away to her morning's tuition, and Jenny to her practice; then for the first time Mark turned to Leslie.

"You know, of course, that I am going to Oakhampton to-day," he said abruptly.

"To Oakhampton!" Miss Scott exclaimed in intense surprise, while Leslie's eyes, startled and bewildered, sought his face with eager inquiry in their depths.

"Yes; did you not know?" he asked, trying to speak carelessly, but failing somewhat under the pained look in Leslie's brown eyes. "Sir Hugh wrote last week. It seems that Lady Forsyth has a little adopted daughter whose portrait she wishes to have taken, and Sir Hugh wants me to undertake it; and," he added, trying to speak lightly as he turned to Leslie with a smile, "as I wanted to see Leslie's future home, and as the change would be beneficial as well as profitable, I thought I would go."

"I did not know that Lady Forsyth had an adopted daughter," Dora Scott said awkwardly, while Leslie's big brown eyes still looked at Mark with that expression of bewildered inquiry.

"Leslie forgot to tell you, I suppose," he answered carelessly; and the slow painful color rose in Leslie's face as she said, in a strained husky tone—

"I do not know it myself."

"Well, I suppose Sir Hugh did not think it of sufficient importance to be worth mentioning," the artist said slowly. "And he has, of course, so much else to tell you, Leslie," he went on, smiling, "that I do not wonder that it escaped him."

So much else to tell her, Dora Scott thought bitterly, when he let three weeks pass without sending to the woman whose love he had won one single line of fondness and remembrance!

"Her name is Ferris," Mark went on, unconscious of the pain each word was inflicting on the young actress's aching passionate heart, "and she is the orphan daughter of a school-friend of Lady Forsyth's; she has been at Oakhampton for a year or two, and I understand from Sir Hugh that she is a very beautiful little girl, who will make a charming picture. Perhaps," he added, smiling, "Sir Hugh will let this portrait go to the Academy, which will only be justice, when he so disappointed the art-world in general, and me in particular, by putting his *veto* on your picture, Leslie."

The girl's eyes brightened a little. Looking back at the time, but a few months ago, when this man whom she loved so passionately had loved her with such a jealous eager love that he had refused to let her portrait go to the Royal Academy for exhibition, she thought that surely he must love her still! No love worthy the name would die out in three months! She did not remember that, when love springs into life and attains full growth so rapidly, it is often not long lived; but, as its growth is rapid, so is its decay.

"You leave London to-day, Mark?" Dora asked, after a little silence, during which Leslie's eyes had looked wearily and wistfully at the little garden, with its tiny well-kept lawn and flowering roses, and Mark had watched her sadly, thinking how pale and thin the hot weather made her.

"Yes, this evening. My stay is uncertain, of course; but, if I can induce my model to sit steadily, I shall get away as soon as I can."

"I hope you will enjoy your visit."

"Thank you. I dare say I shall. Good-bye, Leslie."

"Good-bye."

He let her hand go gently, and turned to Dora.

"How old is your pretty model, Mark?" Miss Scott said suddenly, as she shook hands. "Don't fall in love with her."

"Nonsense! She is a child. Sir Hugh always speaks of her as 'the child,'" Mark said, smiling. "Good-bye, Dora."

As he turned to leave them, Leslie moved suddenly forward, as if about to speak. There was a burning spot on each cheek, a light in her eyes, and the breath came quick and fast from her parted lips. Mark paused and waited a moment or two; but, whatever her intention had been, it changed almost immediately.

She dropped his hand; the hot color faded.

"Good-bye, Mark," she said softly; and, as he passed down the little pathway, her look and tone haunted him, bringing with them as keen a pang as his life had ever known.

CHAPTER III.

The summer sunshine pouring down on the stately oak-trees and smooth greensward in Oakhampton Park streamed also through the stained-glass windows into the great hall of the ancient Elizabethan mansion which stood in its midst, and fell upon the figures of two young men who stood there by the tall carved oak mantelpiece, facing each other in a silence which was fraught with meaning.

Both faces were very grave, and, while Mark Stretton's was thoughtful and sorrowful, Sir Hugh Forsyth's was almost sullen in its moody gravity. His blue eyes were fixed upon the bearskin rug at his feet, his hands thrust deep into his pockets.

It would have been difficult to imagine a greater contrast than the two men presented as they stood side by side, the summer sunshine lighting the fair locks of the one and dark hair of the other, tinged here and there with a streak of gray, and lingering on the tall, slender, graceful figure of the Baronet as well as the stooping loosely-made form of the artist. Mark was the elder by a few years; but those five or six years might have been a score for the difference they seemed to make in the two faces; for, while Mark's was grave and worn, while his broad forehead was marked with many a line and his gray eyes looked tired and weary under their heavy dark brows, Sir Hugh's face was untouched by the flight of time—even the hot sun of the foreign climes where he had passed so many years of his early manhood had barely bronzed his fair skin; his blue eyes were frank and mirthful, his smile as joyous and care-free as it had been long years before, when, "the only son of his mother, and she a widow," he had scampered so joyously about the stately old house, awakening its echoes by his merry laughter and the noise of his little untiring feet.

He was a handsome man—very handsome, with all the proud patrician beauty of his race; and, as he looked upon his face, Mark did not wonder at the love he had won. True he appeared moody, almost sullen now, and his lips were set firmly under his long fair moustache, and his eyes had not the happy tenderness and expectation which should be in the eyes of a man who is shortly to see the woman whom he is going to make his wife—to whom he should have given all love and honor and allegiance. Mark, feeling how his own heart bounded, and how his pulses throbbed at the thought of seeing Leslie Scott, may well have wondered at the calm and indifference—nay, more than indifference—of his host, as he waited for the carriage which was to take him to meet his promised wife.

The fortnight which had elapsed since Mark Stretton came to Oakhampton to paint the adopted daughter of Lady Forsyth had changed the painter somewhat, more perhaps than he knew. It had left new lines on his forehead and round his bearded lips; it had given additional gravity to his gray eyes, and it had left a great pain and sorrow at his heart—a pain and sorrow not for himself, but for her, his darling, who had poured forth all the treasure of her great heart and unselfish nature at the feet of one who, in a few months' absence, had wearied of her, and now, perhaps, longed for freedom.

And yet it may well have been that the fickleness and inconstancy which Mark could not but see, and which had cut him to his inmost soul for Leslie's sake, were not so much Sir Hugh's fault as his nature. The Forsyths had always been fickle and inconstant in days gone by, and they would be so probably in the future, as they had been in the past.

There was no wrong to Hugh Forsyth in the thoughts which forced themselves into Mark Stretton's mind as they stood together in the marble-paved hall, with its wealth of oak-carving black with age, its richly-stained glass, through which the sunlight came, to fall in deep-hued patches of light on the squares of marble. He knew that, even to himself, the young man had not owned that his heart had faltered in its allegiance to the woman whom he had asked to be his wife, and to whom he was bound by every tie of honor and uprightness; he knew that no word had fallen from his lips which would be deemed disloyal to his betrothed, he knew that he meant to do his duty honestly and faithfully; but Mark wondered whether Leslie's eyes, so quick-sighted in their love and tenderness, would not see and know the truth even before Hugh knew it himself. And yet the artist hoped much from the charm which Leslie had exercised with so much facility from her beauty, her sweetness, her cultured intellect, her own great love. Ah, surely they would win back the vacillating fancy and wavering affection; surely, when he was with her again, the once passionate, but now dormant love would be awakened, and they would be happy once more! And thus Mark tried to comfort himself.

"Won't you smoke, Stretton?"

"Thank you. No, not just now; I am going back to the studio when I have seen you start, and I shall have a pipe there."

"You have retained your old love for pipes?" Sir Hugh said laughingly.

"Yes; I am constant to most of my old fancies," Mark answered carelessly; and a slight flush colored the pale bronze of Sir Hugh's face.

"Why not drive with me to meet Leslie?" he asked, after a moment.

"You're very good; but I do not care to be *Monsieur de Trop*, as I should inevitably be in the circumstances," replied Mark, with a little laugh. "There is your mother, Hugh, and Miss Ferris," he added abruptly, as a pretty little pony-carriage drove up to the door.

The flush faded from Sir Hugh's face as he glanced towards the open doorway; but he made no movement to meet his mother; seeing which Mark went forward and assisted the ladies to alight, giving Lady Forsyth his arm as she came up the wide marble steps, followed by her companion, a slim golden-haired girl, who loitered behind, her hands full of flowers, her lovely piquant face very pale under its shady white hat.

Sir Hugh did not stir even when they came into the hall; but he threw aside the cigar he had been smoking, and, as he glanced up swiftly and briefly, his mother looked at him for a moment with keen eager eyes, in which there was just a gleam of triumph.

She was a tall stately woman, handsome still, although quite in a different style from her son, for she was very dark, and the intense blackness of her eyebrows contrasted sharply with her white hair. Her companion, who came up the marble steps so languidly, the pretty pale blue folds of her gown sweeping after her, her head drooping a little, seemed tired and weary, as if oppressed by the heat.

She was a young girl in the freshness and beauty of her first youth, and wonderfully lovely, with eyes "deeply, darkly, beautifully blue," a white brow shaded by little gold rings of silken hair, a complexion as pure and fair as only an English complexion can be, and a mouth like a half-blown rose, so sweet and tender. And yet, in spite of her youth and loveliness, there was a shadow on the young face, as if something had grieved and troubled her, a piteous look in her blue eyes, which might have been seen in the eyes of a chidden child, and a little quiver of the rosebud lips.

"You are early, mother?" Sir Hugh said carelessly.

"The sun was hot," Lady Forsyth answered languidly, "and the ponies were rather obstinate, and Bee was a very dull companion, so that altogether the drive was a stupid one."

The pale cheeks of the young girl grew pink with a little distressed painful blush; and she bent over the flowers which she had cast down upon a table, and began arranging them with little unsteady fingers. Sir Hugh never glanced at her,

but Mark Stretton's kind eyes went sadly to her face.

"I dare say Miss Ferris felt the sun hot also," he said gently. "The heat is excessive this afternoon."

"Yes. Miss Scott will have an unpleasant journey, I am afraid," her ladyship said indifferently, as she sat down in one of the high backed chairs. "Ring for some tea, Hugh; Bee has been complaining of headache, and I dare say it will do her good."

Lady Forsyth looked over at Bee as she spoke, and her own proud face softened into a sudden momentary tenderness and pity which made it beautiful. The expression faded almost immediately, but it seemed to leave some shade of softness behind which had not been there before.

They were a silent group. Sir Hugh stood motionless, his blue eyes fixed upon the bearskin at his feet, his lips compressed. Mark was moving restlessly about the hall pausing now and then before some rare specimen of carving or old china. Lady Forsyth sat proud and calm in her rich silks and laces. Bee Ferris, in her blue cambric gown, drooped over the table and felt as if her life were drawing to an end with the advent of the woman who was to be Hugh Forsyth's wife, and whom he loved.

Yes, surely he loved her, the girl thought in her aching childish heart. She was so beautiful, according to Mr. Stretton's picture, the portrait which hung in Sir Hugh's study—she was so beautiful that he could not but love her and his kindness to Bee had been only the natural kindness a man would feel towards a lonely little girl whom his mother had befriended. If she had ever deemed otherwise, she had been greatly mistaken, and she deserved to suffer for her madness—the madness and sin of loving him bound as he was to another.

She deserved to suffer, and she suffered—the poor pretty golden-haired child whose life had been hitherto one cloudless summer day—she suffered keenly and bitterly; and one thought was present with her always now—one hope, that she might be able to hide that suffering, that she might be able to welcome Leslie, that no one, least of all Hugh Forsyth himself, should guess that her heart was broken.

It was true that she had given him her love before she knew of his engagement, for he had not told his mother of it until just before Mark Stretton's arrival, and, although Lady Forsyth was passionately resentful and almost heartbroken at the tidings, she had too high a sense of honor even to suggest that her son might break his word, and she was prepared to receive the young actress as her son's future wife. But to Beatrice Ferris the announcement had come with the force and suddenness of a crushing blow; she had received it in silence, like a poor creature suddenly stunned, whose only consciousness was that her safety lay in utter silence. She had looked up once into Lady Forsyth's face when she had told her, and then that hopeless despairing look had revealed her secret to her adopted mother, and she knew that Sir Hugh's rash folly had alone stood between the reality and the dreams she had dreamed of having Bee for her own daughter, as her son's wife. Yet, in very pity for the girl, she said nothing either of her disappointment and her dislike to the engagement nor of her sympathy for Bee's pain. She could see no honourable way out of the difficulty, and she could only hope that Bee's love for Sir Hugh was a passing girlish fancy which would die away in time. Lady Forsyth was a stern, proud woman, and she had never given way to unavailing sorrow. Her pride had been wounded, and severely wounded at her son's choice but she had accepted it as she would have accepted any other heavy trouble which she could not evade. She was sorry for Bee, for the dumb pain in the girl's blue eyes, for the little despairing quiver of her sweet lips; but the girl was young and lovely, and she would get over it in time, although it was only natural that she should look pale and weary now.

The tea was brought in, a dainty tea-equipage of silver and Crown Derby china, and Bee Ferris moved across the hall to the little table where it had been placed in the immediate neighborhood of Lady Forsyth's chair. As she did so she was obliged to pass Sir Hugh, and he lifted his eyes and regarded her for a moment with a fierce light in them, which faded almost immediately into tenderness; but Bee never looked up as she passed him, and busied herself with her cups and saucers.

If the white fingers were so unsteady that the delicate Crown Derby China rattled and shook in her grasp, no one took any heed. Mark went to the little gipsy table, and carried Lady Forsyth's tea to her, speaking gaily and lightly, as if to remove the embarrassment which made them all so silent; but Sir Hugh still lounged against the mantelpiece, looking at the slim little figure in blue, with the sunshine surrounding her fair head like an aureole, with a vexed expression on his handsome features. It angered him to see her so calm and apparently so indifferent when he was suffering so much and rebelling fiercely against the consequences of his own deeds as men will.

"What have I done that I am not to have any tea?" he said, with an attempt at gaiety; and the colour rose in the young girl's face, up to the roots of her fair hair, as she poured it out hastily and hesitated a little. It had always been her custom to take his tea to him, and sugar and cream it under his directions; but she could not do that now. And yet he waited, looking at her with a strange, new, masterful light in his blue eyes which made her heart beat violently—so violently that it almost deprived her of power to move.

Lady Forsyth sipped her tea, looking a little troubled and anxious. Mark's brows had met in an angry little frown. Had Sir Hugh no pity? he wondered bitterly, as he went to the table to take the cup from Bee; but the girl refused to hand it to him, with a shake of her pretty head, and, with the cup in both hands, made a few faltering steps towards Sir Hugh. Something in her face made him move forward to meet her; but before he could take the cup, it had fallen from the little trembling hands, and a faint cry of pain broke from the girl's lips.

"Never mind, dear," Lady Forsyth said hastily; "it does not matter. Hugh, there is the phaeton, and it is time for you to go and meet Miss Scott."

All this time the great hall door had been wide open, letting in the summer sunshine and the fragrant rose-scented air; and Sir Hugh started slightly as the sunlight fell upon the satiny heads of his beautiful chestnut horses, and upon their glittering harness as they waited without.

"Yes," he muttered, "I must go."

And without another word, without a glance at the trembling, drooping figure of the young girl, who stood motionless, the fragments of broken china still at her feet, he turned away, caught up his hat, went hurriedly down the broad white steps, and drove away to meet his betrothed.

For a moment there was a dead silence in the marble-paved hall; then Lady Forsyth rose rather hurriedly, and with more agitation than she often showed.

"Are you afraid that I shall be angry at your breakage, Bee?" she said lightly, as she went to the girl's side and touched her on the shoulder. "It does not matter, dear. We have a quantity of Crown Derby china, you know, and I never cared for it much."

At the touch of her hand, gentle as it was, the girl started violently, and turned a pair of dazed, bewildered blue eyes upon her face—eyes which even as they gazed grew dim and filmy.

"I—I," she said faintly, putting out her hands as she moved a few steps forward, as if she needed some support; then before Mark could reach her or Lady Forsyth could interrupt her fall, she had dropped at their feet, white and still, in a swoon.

"The heat tries her," her ladyship said, in a subdued voice, as Mark lifted the slender, motionless form in his strong arms. "Bring her in here, Mr. Stretton; I will see to her. Thank you. I am sorry to trouble you. Oh, yes, she has only fainted; she—she often faints! She will be quite well presently."

Very quietly, and with a great pity in his kindly grey eyes, Mark Stretton carried the blue-gowned figure into the pretty little boudoir, the door of which Lady Forsyth opened hastily, and she followed him into the room, talking rather nervously and without her usual *sang-froid* and languor.

"Thank you, Mr. Stretton; I am much obliged. If you will just place her on the sofa, I need not trouble you further. It has been such a warm day, and Bee has been complaining so much of the heat that I ought not to have allowed her to go out at all."

"She does not look very robust," Mark said, in his deep pitying tones. "Shall I send you some assistance?" he asked, as he moved toward the door, with a glance at the lovely flower-like face which rested against the pillows, and the little white hand which had fallen helplessly by the side of the sofa.

"No, oh, no!" Lady Forsyth answered hastily. "I need no assistance; I have all I require here."

She was bending over the fainting girl and holding a vinaigrette to her nostrils, her face gentler than the artist had ever seen it before, he thought, as he quietly left the room and closed the door behind him; and, as he stood for a moment in the solitude of the great hall, the pity on Mark Stretton's face changed into a great anger, at the fickleness, ay, and at the heartlessness which had caused such a sorrow!

Bee's swoon was not of long duration. The pungent essence Lady Fosyth held to her nostrils, the pressure of her cold hands upon her brow, soon recalled her to consciousness, and the forget-me-not blue eyes opened languidly and looked up half vacantly into the handsome face bending over her; then, as they noted the unusual pity and softness there, fuller knowledge returned to her all too soon; the sweet childlike loveliness of her face was marred by a sudden quiver and tremor, the pale lips began to tremble and the blue eyes to fill, and the slender form to shake with irrepressible agitation; and Lady Fosyth caught her in her arms and held her there during the hysterical passion of tears which followed the swoon.

But it was characteristic of Lady Forsyth's strong will and self-contained nature that she said no word which told Bee that she knew the cause of her illness and tears; she soothed the sobbing girl gently, scolded her tenderly for having overtired and agitated herself, but she utterly refused to recognize the appeal for sympathy which looked at her out of the blue eyes of the girl whom, next to her son, she loved best on earth. She was a wise woman, and she knew that such a wound as Bee's was not to be healed by talking over it; on the contrary, it was best ignored, for mention of it could only aggravate the ill; indeed, if she could have persuaded herself that it really was heat and fatigue which had caused her adopted daughter to swoon away and droop like a broken flower, it would have given her very great satisfaction; but she knew only too well the real cause of the depression she had not failed to notice during the past few days. Her own disappointment, great in itself, was made yet greater by the thought of Bee's pain, and it was not without a sharp tinge of self-reproach, for she had encouraged both her son's admiration for her adopted daughter and Bee's interest in him, until the announcement of his unfortunate engagement came like a thunder-clap to dissipate all her hopes and crush poor loving Bee to the earth with sorrow.

She took Bee up to her bed-room and made her lie down upon her bed, and herself drew down the blinds; and then, with a gentle touch of her lips to the fevered brow, she went away, leaving the young girl to her sorrowful reflections, to her thoughts of Leslie Scott, of the meeting at the station, of St. Hugh's delight and rapture at that meeting, of his tender pressure of Leslie's hand, of that look in his eyes which Bee knew and loved so well, and which she had thought sacred to herself. Oh, how happy they would be, how happy and how blessed, while she——

Poor foolish Bee!

Meanwhile, pacing up and down in the great hall, Mark Stretton awaited the arrival of the woman he loved with such an unselfish passionate love, an ungrudging love too, given her in all its fulness and tenderness, without even a wish to take it back, although it could never obtain any return, although in itself it could only give him pain and unrest. And yet does not the poet say that—

"True love was never oved in vain,
Truest love is highest gain"?

He had been waiting for them for nearly an hour, watching for them, almost counting the minutes as they went by, in his eagerness; yet, when the sound of wheels coming rapidly up the drive reached him, he started suddenly, and, as he went hastily forward, another sound made him look back; and, turning, he saw Lady Forsyth coming down the great wide stairs to meet the future mistress of the house in which she had reigned so long. Mark drew back; his was not the first face which Leslie's eyes should rest upon on her arrival at her future home. The carriage stopped; Sir Hugh sprang out and, lifting down his companion, led her into the hall. Lady Forsyth went forward, holding out her hand, and Mark saw the sudden gleam of surprise which flashed into her ladyship's eyes as they rested on the girl who came towards them, so stately and graceful and beautiful that Lady Forsyth's voice had lost its coldness, and was only kind, as she said—

"Welcome to Oakhampton!"

TO BE CONTINUED.

SWEETS TO THE SWEET.

She was a very pretty girl, tastefully dressed, and her brown hair curled and rolled about her low, white forehead in a way that was entrancing, considering how hot the weather was, and how many fair locks that had been curled that morning were hanging in straight strings over the fair owner's eyes. It was warm in church, too, and fans were rattling in every seat. There were lots of flies about, but people seated in her immediate vicinity were pleased to notice that they all assembled and hovered around the pretty girl, and only the young man who sat beside her was troubled occasionally by the little pesterers that she impatiently brushed from her face, when they became unbearably annoying. At the conclusion of the service the pretty girl and her escort walked out with the rest of the congregation, and the young man was heard to exclaim: "By George! did you ever see so many flies, Nell?" and Nell replied, in smothered and remorseful tones, "Did you notice them, Fred? I declare I shall never try that again; I curled my hair in sugar and water this morning." And then the flies discovered their departing victim in the throng, and with a buzz, made for her.

AUTUMN TRIMMINGS.

The new trimmings for dresses and cloaks or mantles show great beauty and variety. The latest and most costly combine all the features of the richest passementeries and embroideries—colored beads and jet, fine silk and gold cord, and chenille worked in beautiful shadings, all assisting to produce the results. New effects upon gray, brown, and smoke-colored laces are obtained by the use of smoked and shaded amber beads, and the combination of these with chenille. Cord is used largely for the sober trimmings used upon street dresses, but for tinted satin, ball and and evening dresses there are beautiful sets composed of graceful leaves or sprays wrought in pearls, and satin beads woven in with creamy chenille. There are mulberry patterns, the small dark garnet beads forming the mulberry, the darkly-shaded chenille the leaves. There are nuts and acorns in bronze beads, with shaded leaves in brown chenille veined with gold, and vine leaves with bead veinings. A combination of gray chenille with steel beads and silvered leather forms a striking decoration for gray silk, satin, and velvet or velveteen. A more modest trimming, but not so new, consists of graduated maccaroons made of silk cord or rings overlapping each other. The new beaded trimmings are in single colors, but are rendered novel and highly effective by some of the beads being dull, some faceted, giving the effect of jewels. Garnet trimmings for dark-red dresses are particularly fine, and there are also styles in these which combine chenille embroidery in the same color. Stitched leather occupies quite an important place upon those tailor-made dresses intended for riding. The beaded trimmings, it should be said, comprise not only bands but sets, including basque or bodice trimming, collar and cuffs. A good deal of braiding is used, and a vast amount of lace for dinner and evening dresses. The so-called lace dresses have usually fronts only covered with lace, lace flouncings being used for this purpose, and arranged also to form the apron drapery which is looped at the side. Clasps, buckles of metal, and Rhine stones and agrafes of carved wood are used for cloaks, and also for tailor-made jackets, for fastening at the throat and waist line instead of buttons, the vest being visible, but not displayed to any great extent. Buttons are of wrought metal, of carved pearl and onyx, and also of enameled substances. Some clasps are made of a succession of antique heads, some of birds carved in stone or wood. Half moons and crescents, one-half in oxidised silver the other in dull silver gilt, are fashionable forms for clasps, and they also form a novel and very pretty fastening for cloth or woolen drapery in place of the well-used buckle.

Among latest revivals is that of the locket or pendant worn at the throat with open dresses.

Velvet bands are ornamented with precious stones, two colors often being used in alternation.

The newest earrings are copies of the swamp cowslip, made of bright Etruscan yellow gold.

ELLICE COSTUME.

This stylish and graceful walking suit is made in dark blue serge trimmed with "Kursheedt's Standard" Titan mohair braid No. 20, which is two inches and a half wide. The tight fitting basque has the trimming arranged to simulate a vest and outer jacket, and is also carried around the back which has full plaits in the middle. The front drapery is gracefully wrinkled and looped high at the sides, while the back is prettily draped. The plain walking skirt has two full breadths in the back, and is enhanced in beauty by the stylish arrangement of the braid. This is an appropriate design for the rough bison cloths, ribbed tricots, the twilled cheviots and hard twisted serges, and most woollen goods are greatly improved by the addition of the above mentioned braids, which can be obtained in widths from Nos. 4 to 20, each plait representing a number, and in black and all the cloth colors.

The diagonal tinsel braids of the same manufacture are also very effective on woollen goods, and have gold and silver threads interwoven with the mohair. They also come in black and cloth colors. The jaunty hat is of gray felt, having a moderately high crown and medium width brim, the latter cut off very narrow at the back and the trimming arranged to give a coy effect. The garniture consists of a band of Titan braid, a cluster of small ostrich tips, and the folds of Ottoman silk at the back. Patterns of costume, thirty cents each size.

A new thing in a tight fitting jacket is made of coarse brown Turkish towelling, trimmed with full twine fringe and ornamented with large brown wooden buttons.

LADIES' HOUSE DRESS.

The "Edla" basque and "Fidalma" overskirt are combined in this costume. It is made in French cashmere, the accordion plaited skirt being of a gray-blue shade now called Gordon. The figured goods show a pretty coloring of dull red and gold on the same ground as the skirt. The outline of the front of the basque is pointed, and the back is in postilion shape. The plaits at the sides give additional fullness on the hips and make the model desirable for slender figures. The yoke is only faced on, and can be omitted if desired; it should always harmonize with the goods. The overskirt is particularly stylish and well calculated to display a plaited skirt to advantage; the sides are draped high, and the back is long and gracefully looped. Basque patterns, twenty-five cents each size. Overskirt pattern, thirty cents.

OUR ENGRAVINGS.

The designs and illustrations of this department are from the celebrated house of Mme. Demorest, the acknowledged representative of Fashions in Europe and America. This house has always received the first premium at all the Expositions, and is the recipient of the only award over all competitors for patterns of Fashions, at the Centennial and Paris Expositions. Paris, London and New York.

Redingotes with shirred backs fitting well in at the waist line are much worn.

Butterflies, horseshoes and balls are mounted as pins for fastening Moliere vests.

Belts of Russia leather, alligator skin and canvas are now worn as broad as the wearer's figure will allow. Those with large buckles of silver are considered the most elegant.

FLORIMEL COSTUME.

This jaunty little costume is made in dark blue flannel embroidered with small leaves and buds in shades of red and bronze. The deep box-plaited flounce that is attached to the waist portion gives the necessary length, and the long fronts of the polonaise fall in points at the sides but are draped high at the back and finished with a blue ribbon bow. The full vest of dark surah is shirred at intervals, and the lower edge droops over the top of the flounce. This is a particularly becoming model for growing girls, and can be made effectively in any of the new plaids, figured Ottoman wools, bison cloths, and French Cashmeres which have tiny silk figures woven on a dark ground; it is also very attractive when made up in embroidered flannels as illustrated. Sizes from eight to twelve years. Price of patterns, twenty-five cents each.

FASHIONABLE MILLINERY.

No 1.—An extremely stylish capote, made of black velvet with jet dots strewn over the surface of the crown. The edge is trimmed with a fine plaiting of black satin, and a wreath of small sunflowers placed in front, with black velvet satin-faced ribbon arranged in a full bow a little to one side, gives a charming effect. The strings of a satin-faced velvet ribbon are tied in a graceful bow under the chin.

No. 2.—A pretty hat that may find many admirers. It is a hard plum-colored felt, with a square crown, and brim of medium width rolled at the edge and trimmed with straps of velvet ribbon. Two bands of velvet ribbon are arranged about the crown, and many ostrich tips matching the hat in shade are arranged high against the crown. Three fancy gilt pins are thrust in among the feathers with jaunty effect. This is an especially becoming shape to young ladies or to those who prefer a hat that can be worn over the face.

No. 3.—This shape will be among the popular hats for young ladies. It is a biege felt, faced with brown velvet and profusely trimmed with biege-colored ostrich feathers. Those who prefer a hat that can be worn sufficiently off the face to show a little of the hair will be pleased with this, and it is dressy and rich-looking.

No. 4.—A handsome little capote, with a lace crown shot with gold threads made over blue satin, and fancy gold cord arranged in many rows to form the brim the extreme edge of which is finished with gold cords braided. Loops and ends of blue velvet satin-faced ribbon are given a firm and secure appearance by the fancy gold pins that are thrust through them. The strings are of the same ribbon, overlapped at the back and tied in a full bow in front.

No. 5.—A jaunty felt hat of a deep claret hue. The crown is high and square and the brim rolled high at the left side. Bands of velvet matching the hat in shades are placed around the brim and about the crown, and ostrich tips and an aigrette render it stylish and generally becoming. The feathers fall gracefully over the crown and side.

THE NEW BONNETS.

The small bonnet gives no evidence of having been superseded. It is pre-eminently the "dress" bonnet, at least from the conventional point of view. It reappears in as brilliant and diversified styles as ever, and maintains its prestige unchallenged. The crown has now become a work of art, and within the dimensions of these productions, the effort seems to be to crowd as much variety of soft color and diversity of rich material as is possible. Crowns are either embroidered upon fine gauze over satin, or they are made of a network or mesh of gold cord over satin, or they are of velvet or satin with medallions that look like jewels, or they are embroidered in diamonds, or crescents, or rings upon satin or velvet. Brims show a cut-out pattern of lace-like work in velvet and satin, over puffings of gold or colored lace or satin, or the edge of whatever fabric is covered with loops of shaded chenille and gold thread, and the bonnet ornamented with flowers, with shaded chenille foliage.

The favorite dark straws for autumn wear have an edge of fine gold cord or braid, are lined and trimmed with velvet and a dark gold-tipped aigrette, or a group of ostrich feathers. Some pretty bonnets have the fine gold line at the edge, a velvet lining, and large velvet bow on top fastened with gold pins. A novelty for receptions has a soft crown and plaited brim of point lace over satin, and large satin bow or group of soft marabout feathers on the top. The bow is fastened with gold pins; the feathers display dark enameled flies or beetles on their fronds.

Black, bronze and dull brick red is Worth's latest color combination.

FASHION NOTES.

Cockades of owl feathers sprinkled with gold dust appears among fall millinery goods.

Many skirts are being made with one deep flounce extending almost to the waist. Over this falls a short overskirt, scant and slightly draped.

The small capote is the most favored bonnet, but for those ladies who will have big bonnets, the "fishwife" and Mother Hubbard shapes are shown.

The fashionable colors are, or will be, rust brown, grays, ashes of roses, dark greens, mignonette, and mushroom shades, punch blue, fawns, and beiges.

Polarian is the new woolen stuff for jackets, ulsters, and trimmings. It comes in smooth, curled, fleecy pile surface, imitating the skins of the Persian lamb.

Cuirass woven, chevron, armure, venetian, bird's-eye, and other fanciful weavings are the features in the new mohair and cheviot wools of the incoming season.

Short jackets made of jersey webbing will be in high favor to wear with skirts of half-worn dresses, or with accordion or box-plaited mohair and light wool skirts.

Dark blue or red calicoes, with large anchors, bars of music, and cards of dominoes, printed in white, black, and colors, are the fanciful wear at seaside and watering places this fall.

Hoop ear-rings are more worn than any other style now in vogue. It is claimed, however, that these "relics of barba ism," in any form, are soon to be numbered among the things that were.

The new woollen goods—mohairs, cheviots, flannels, camel's hair, and jersey cloths—are already in the hands of our merchants, and show new weavings, new colors, and new mixtures.

Pale blue brocade, pale-blue feathers, and diamonds were worn by the Baroness Burdett Coutts-Bartlett at a ball lately given by the German embassy in London. The baroness is in her 70th year.

Woollen velvet stuffs, with uncut velvet flowers and figures and prunella-twilled grounds, are to be worn as skirts that will have polonaises or redingotes or jackets of plain, twilled or jersey web-cloth.

The sashes worn with autumn dresses by young girls at watering-places are very broad, made of silk or surah—not ribbon—and arranged in plaits which pass around the waist, tying on one side, with the ends falling the full width almost to the bottom of the skirts. Red surah is the favorite stuff for these sashes.

As full bodices are so general, Swiss bodices are likely to come into use again. Very deep ones are more becoming to the figure than narrow ones, and by deep is meant the genuine sort, such as the Swiss peasantry affect. These are made as formerly of velvet, satin, jetted cloth, or corded silk, and the richest and daintiest for evening toilets are made of white and pale tinted satin, hand-painted, with a tiny blossoming vine, which forms a delicate floral bordering to the entire girdle or band.

Some very stylish dresses for young girls are now being made by leading dressmakers of Chicago in plaid and cashmeres. They are very much trimmed with ribbon loops and ends, and some have an added trimming of short taffetas. One pretty little suit of plaid, in blue and chestnut, has a kilted skirt faced up the kilting to the depth of six inches with chestnut and blue short taffetas. The tunic—*a la* washerwoman—has the turned-up portion faced to match, and the bodice is of the plaid, with blouse vest of the taffetas. Another dress of gray cashmere, crossed with crimson, has a facing upon the kilts and tunic of crimson serge. Above these skirts is a Russian jacket of the plaid, with plaited waistcoat of the serge ending at the waist and finished by a ribbon belt of crimson satin, clasped with a silver buckle.

Stylish young ladies have seized upon the pretty little Russian jacket lately introduced by Mme. Peposny, of Paris, as a favorite novelty very appropriate to the present season. These jaunty little shapes reach only to the belt in front, and end in a short postilion in the back. Beneath the fronts, which part at the neck, is a plaited vest, which also terminates at the waist line. The sleeves are short, with a chic-looking turn-back cuff of lace or passementerie finishing the lower edge, which, upon most of these jackets, barely reaches the elbow. The richest model yet seen was made of black Lyons velvet, with a very handsome border of jet-beaded passementerie and a vest of crimson silk, laid in flat plaits from throat to belt, and snugly fitted. The most dressy model was formed of a dark shade of Neapolitan red velvet, embroidered in a much darker shade of the same color in silk floss, the design outlined with deep-colored ruby beads. The vest was of pale-pink corded silk, arranged and fitted exactly as the crimson vest just described.

PICTURESQUE DRESS.

Schiller's "Lay of the Bell" lately received a beautiful setting in some *tableaux vivants* produced at Cromwell House in London. The scenery, as well as the costumes and grouping, carried out and presented faithfully the series of pictures in the poem and made them absolutely realistic. The "quaint German town" the "red gabled houses," the "solemn gray" church, the "limpidly lit" interiors and open-air scenes prepared the spectators for the lovely representation of "Infancy"—a "symphony of tender grays and white," touched with the "brown of the father's tunic," and the "gold of the mother's hair." The "Return" was very strong and spirited in color and pose. The mother's dress of neutral green, with bands and cuffs of red velvet, and white coif, *guimpe*, and apron. The gray-haired father wore a brown tunic, red stockings, untanned leather shoes and girdle, while the returned traveler, standing in the doorway in eager attitude and dark gray costume, harmonized the coloring to a sober richness of effect, in keeping with the dark carved chairs and tables and jars of antique china.

The "Wooing" was a moonlight scene in which soft light filtered through leafy garden trees and over ivied walls upon a young girl, whose dress of "gray-green, and white *guimpe*" was in charming contrast with her fair hair, and set off that of her lover, whose costume was of lichen green and brown, the touch of warm coloring needed being introduced by a crimson shawl thrown across a bench, and happily suggestive of the care the lover was bound to exercise. In "Home Life" the gowns of mother and children repeated "pretty shades and tones of terra cotta, pink, white, and gray," soft white draperies covered the head and throat of the mother, the touches of brightness were reflected in the sunny hair of the children, while the gray dress of the nurse added to the gray setting of the walls, sobered and toned the livelier effects into serenity and peace. There were some single figures which are said to have illustrated the "dignity and grace" of the Albert Durer costumes, and there was a young mother, the wife of a "Master," who appeared in a flowing woollen gown of russet brown, drawn up on one side over a leather girdle to which a leather pouch or pocket was attached. The underskirt was of green velvet, with bands on bodice, and cuffs of the same material and color, and white full coif, sleeves, and guimpe. There was a wedding procession, the bride in a costume of white wool, touched with blue velvet, a wreath of white myrtle blossoms above a veil of flowing net, and a tasseled pouch hanging from her girdle. The brides-maids wore pale blue close-fitting gowns, lifted above blue petticoats of deeper tone, and having long open sleeves of white lawn. These simple gowns were in striking contrast to the brilliant costume of the young lady who carried the bridal casket, and whose dress of rich brocaded silk of many colors bordered with red, pouch of stamped leather, and quaint, white silk cap touched with gold, made a gorgeous contrast to the simple, yet picturesque, general character of the woollen draperies and costumes.

ABOUT WOMEN.

Lord Shaftesbury says that the greatest benefit that could be conferred on England, would be the emigration of from 200,000 to 300,000 women. The *Pall Mall Gazette* says that even then there would be half a million more women than men in the United Kingdom.

A prominent newspaper man of Boston recently said that he believed women would ultimately crowd men out of newspaper work. "They certainly are going into it in large numbers," he remarked. "In some respects they have a peculiar adaptibility for it, In fine perceptions, tact, and a certain swiftness of mental action, they excel men. When they can have the training and the education that men have, I expect to see them monopolizing the working force of all our newspapers."

Mrs. Leonard, an elderly married woman of Chicago, attended a Woman's Suffrage meeting in New York, five years ago, and was so wrought upon by the speeches she heard that she determined to devote the remainder of her life to bettering the condition of her downtrodden sisters, and as a preliminary wrote home to her husband that she did not intend to return to him as she wished to be unfettered for her life-work. After waiting five years, he instituted proceedings for divorce and has just been made a free man again. They had been married for 32 years.

The London *Telegraph*, commenting upon the large number of graduates, turned out by the ladies' colleges, wonders whether home will be a happier place among the cultured classes, when the women shall be upon an equal intellectual platform with man, and answers its query as follows:—"We are inclined to say: Yes. As a rule love will be of a finer fibre and keep up its sweet illusion, if it do not last longer than under the old conditions. "Age can not wither nor custom stale" the "infinite variety" of a well-stored mind. Educated men and women will have a new bond of union in kindred tastes and in the possession of a common fund of like and equal knowledge; and what is now often but the transient passion of youth be sustained to the very last on firm foundations of sincere admiration and compelled respect."

There is a belief in England that male and female employes in the same establishment should be kept as far apart as possible. Take for instance, one of the best places of the kind that of the Prudential Insurance company, in Holborn, where 180 female clerks are constantly employed. There is no communication between the clerks of different sexes; the hours of work are arranged in such a way as to prevent them from meeting when coming or leaving; there is a separate entrance for each, and the women's apartments are in a different part of the building. If such severe restrictions are necessary, the field of female industry will be much restricted. The experience of the telegraph department is that they are unnecessary, and that morality gains rather than loses when men and women work together.

EATON'S.

DO YOU

want to economize and save money? Do you want to be stylishly dressed? If so, visit Eaton's new store, and ask to be shown to the Dress Department, where you can buy nice new goods at low prices.

Sicilian Debeige and Ottoman Cord Dress Goods, 20c. a yd. in all the newest colors.

Black Cashmeres, all-wool, 40 inches wide, 37½c. a yard; 46 inches wide, 47½c. yard.

New Silk Wrap Check Dress Goods, very pretty, 15c. yd.

The 5c. Dress Goods are not at all gone yet, but not many left; cheap at 12½c. yd. But Eaton bought them for cash and can afford to sell them cheap for cash.

We are selling a line of Gingham Skirts, at 50c. each, reduced from $1. Come and see. Wincey Skirts reduced from 50c. to 40c. They are nice, fashionable skirts, and very cheap at

EATON'S.

Great variety of Hoop-Skirts and Bustles. You can buy a nice Hoop Skirt from 25c. up. Alaska Bustles from 50c. up.

BLANKETS.

All-wool White Blankets, best quality, $1.75, $2.25, $2.75, $3.50 up.

Comforters, full size, 75c, $1, $1.25 up.

White Quilts 70c. and $1; clearing a special line at $1.25.

Tapestry Carpets, regular price 90c, present price 60c.

Wire Mattrasses, full size, $3.75, $4.50 up.

GENTS' FURNISHINGS.

Clearing a line of Oxford Shirts at 50c, worth $1.

Clearing the balance of those White Dress Shirts at 55c, regular price $1.

A special line of Gents' Half Hose, 3 pairs for 50c., worth double the money.

Clearing a line of Gents' Underwear at 25c, worth 50c.

GLOVES.

A line of 2-buttons Josephine Gloves, all colors, only 50c. pair, regular price $1.25.

All shades in Silk Jersey Gloves for 50c. pair.

Silk Taffetas in Jerseys and Gloves, elastics only 35c. pr.

Lisle Thread Gloves only 10c. a pair.

Clearing a special line of Silk Mitts for 25c. pair.

CORSETS.

Clearing prices in Corsets. All styles of French, English, and Canadian make, from 50c. pair up.

Special clearing balance of Caroline Corsets at 60c. pair, regular price $1.

WOOL DEPARTMENT.

Canadian Yarn, best quality, only 50c. lb.

Scotch Fingering, all prices, at 75c, 90c, and $1.25 per lb.

Victoria Fingering in 2 oz. packages, only 20c. a packet.

T. EATON & CO.,

190 to 196 YONGE ST.

OUR BIBLE COMPETITION.

NO. 7.

Following are the correct answers to the two sets of questions submitted in the above competition, with the *first* list of those who have correctly answered them. The middle and consolation awards will appear in our next.

1.—Mention the case of a man who was sorry for losing what he had borrowed? Ans. II Kings, vi 5.

2.—Mention the names of a king, a counsellor, and a scoundrel who committed suicide? Ans. Saul, Ahithophel, and Judas.

3.—Where is mention made in the Bible of a man who had on each hand six fingers, and on each foot six toes? II Samuel, xxi, 20, and I Chronicles, xx. 6.

THE CHANGED QUESTIONS AND ANSWERS

1st.—Is DIAMOND referred to in the Bible? If so, state first reference. Ans. Exodus xxviii, 18.

2.—Is EMERALD made mention of in the Bible? If so, state first reference. Ans. Exodus xxviii, 18.

3.—Is SAPPHIRE spoken of in the Bible? If so, state first reference. Exodus xxviii, 18. These all refer to the precious stones.

The following is a list of the successful ones who have all answered one or other of above sets of questions correctly. We may just say that the changed questions in no way affected the result of the competition. Those who answered the first questions correctly have taken their places in the order their answers were received here. The same can be said of the second questions.

THE FIRST REWARDS.

1.—One Rosewood Piano, J. L. Smithe Quebec City, Que. 2.—One Cabinet Organ, S. A. Logan, Euclid Ave., Cleveland, Ohio. 3—One Quadruple Plate Silver Tea Service, six pieces, George Baker, 73 Dundas St., Toronto. 4—One Lady's Gold Hunting Case Elgin Watch. Emma S. James, Bowmanville 5 to 11. —Seven Black Silk Dress Patterns;—5. T. R. Adamson, Windsor; 6, A. D. Jackson, Suspension Bridge; 7, T. R. Smith, Detroit, Mich.; 8, A. M. Robertson, Seneca St., Buffalo, N. Y.; 9, S. M. McGill, McGill St., Montreal; 10, J. J Smythe, Brantford; 11, S. D. Douglas Dundas P. O. 12 to 23.—Twelve Silver Plate Ice Pitchers;—12, F. J. Joseph. 177½ Jarvis St. Toronto; 13, T. L Rooney, Madison; 14, S. M. Johnston. Hamilton; 15, A. Dorenwend, 105 Yonge St., Toronto; 16, A. D Lister, Rossin House, Toronto; 17, George Jones, Jarvis P. O., Walpole; 18, W. B Evans, care Robt. Duncan & Co., Hamilton; 19 Richard M. Roseburg, 107 Mutual St., Toronto; 20, A. McLellan, G. T. R. Stratford; 21, Bessie Logan, 73 Dundas St., Toronto: 22, T. S. Lockwood, York: 23, Ernest Grigg, Canada Life, Hamilton. 24 to 47.—Twenty-four Ladies Coin Silver Watches;—24. A. R. Grigg, Canada Life, Hamilton; 25, F. L. Shanklin, 94 Shuter St. Toronto: 26, Lucy G. Gould, Guelph; 27. A. R. Goodman, Markham Tp.; 28, C. C. Wilson, Niagara Falls; 29, A. W. Wright, Clifton; 30, A R. Peters, South End, 31, S. T. Cliser, Montreal; 32, A. M. Connor, Quebec City; 33, G. H. George. Windsor, Montreal; 34, H. T. Atkinson, 92 Shuter St. Toronto; 35, H. Menager, Whitby; 36. Mrs. Rolph, 73 Dundas St., Toronto; 37. J. R. Lowes, Newton; 38, James Low, Uxbridge; 39, E. R. Hockridge, Lefroy; 40, H. A. Meeaay, Whitby; 41, D. Able Almont; 42, J. M. Norris, Yorkville; 43 Wm. J. Marr, Halifax, N. S; 44, A. D Turton, Moncton, N. B.; 45, F. Lawson, Belleville; 46, J. S. Fitzroy, Kingston: 47, G. D. Scott, 155 St. George St., Toronto. 48 to 61.—Fourteen quadruple plate Cake Baskets;—48, Miss Mary Wilson, 21 Braedalbane St. Toronto; 49 Mrs. W. H. Wigg, Oshawa; 50, A. C MacIntyre, Stayner; 51. Jennie Templeton, 98 Berkeley St., Toronto; 52, Mrs Hockridge, 9 Selby St., Toronto; 53 John Ross, Stayner, Ont.; 54, Mrs. F W. Herring, 469 Dundas St., London; 55, John Davidson, 28 Maine St., Hamilton; 56, Mary P. McCullough, Uxbridge; 57, W. E. Pethick, Bowmanville; 58, W. M. McGee, Albion Hotel; 59, J. A. Turner, Peterboro, Ont.; 60, Mary Lawrence, 83 Dundas St., Toronto; 61, Henrietta Morris, Alton. 62 to 89.—Twenty-eight Solid quadruple Plate Cruet Stands, Six Bottles;—62, Mrs. B. Kirk, 459 Yonge St., Toronto; 63, W. Pichard, 331 Church St., Toronto; 64, Mrs. Scott Cruickshank, 110 Cannon St., Hamilton; 65, T. Barrie, Box 373, Peterboro; 66, Mrs. Leishman, Angus; 67, W. H. Hamilton. Uxbridge; 68, F. T. Mercer, Angus; 69, Mrs Snowden, Dundalk; 70, Mrs K. E Sinclare, Cannington; 71, M. E. McKay, Hamilton; 72, Hattie Dyke, Ingersoll; 73, J. B. Henderson, 184 King St., Hamilton; 74, Jane Alberthorn, Ingersoll; 75, Madge A. Jessop, Brantford; 76, Mrs. W. M. Smith, Cheltenham; 77, W. M. Smith, Cheltenham; 78, Walter Charles, Aurora; 79, Charles A. Robertson, Aurora; 80, Mrs. T. Hansbury, Dundalk; 81. Jessie Harris, Dundalk; 82, Mrs. G. W. E. Clerehew. Kingston; 83, Wm. Melross, Baden; 84, J. T. Vincent, Guelph; 85, Louise Allen, 716 Queen St., West, Toronto; 86, A. L. McDorrough, London; 87, Abraham Johnston, Scarboro; 88, Walter Henry Wigg, Oshawa; 89, Augusta Morgan, Ingersoll. 90 to 111.—Twenty-two Renowned Waterbury Watches;—90, Theo Hall, Dundalk, Ont.; 91, Henry Baker Rolph, 73 Dundas St., Toronto; 92, K. S. Scott, 155 St. George St., Toronto; 93, Miss Headley, 69 Dundas St., Toronto; 94, Emma Peden 68 James St., N., Hamilton; 95, John Maynard, Bowmanville; 96, W. Challis, Aurora; 97, E. Frost, Whitby; 98, D. S. Slaight, Islington; 99, T. Doan, Dundalk; 100, Addie V. Ferguson, 49 Bellevue Ave., Toronto; 101, G. Dean, Dundalk; 102, H. Dean, Dundalk; 103, H. Cunningham, Earl St., Kingston; 104, R. Moffat, Walkerton; 105, G. Robertson, Aurora; 106, Ella J. Allen, 716 Queen St., West, Toronto; 107, J. C. Lace, Toronto; 108, M. E. Wilmot, 162 Spark St., Ottawa; 109, J. Hodge, Woodbridge; 110, T. A. Culp, Rochester, N. Y.; 111, S. R. Grant, Charlotte, N.Y. 112 to 179.—Sixty-eight Volumes World's Cyclopœdia;—112, Mrs. Theo Kirby, Aurora; 113, W. Strangeways, M. D., Brantford; 114, Mrs. H. Omond, 243 Oxford St., London; 115, Miss K. Cranston, Galt; 116, A. H. Moor, 170, Parliament St., Toronto; 117. E. Evans, Cresswell; 118, J. McKenzie, Listowel; 119, A. Buck, Cresswell; 120, F. K. Gunn, 466 Queen's Ave., London; 121, A. Hortons, Galt; 122, Mrs. E. Clark, Ancaster; 123, M. Beattie, 23½ Ontario St., Toronto; 124, John Waddell, 231 Richmond St., Toronto; 125, J. L. Grant, Hamilton; 126, S. M. Arthurs, Sandwich; 127. J. Blaine, Yorkville P. O.; 128, H. C. Black, Cresswell; 129, W. H. Murray, Strathroy; 130, T. S. Murphy, Goderich P.O; 131, A. D Fudger, Port Arthur; 132, J. C. Black, Winnipeg, Man.; 133, J. Crabb, Teeswater; 134, C. M. Bowman, Southampton; 135, Julia Findlay, 66 Victoria Ave., Hamilton; 136, J. Ames, Glencoe; 137, W. S. Brereton, Schomberg; 138, M. B. Zinkam, Southampton; 139, L. Grant, High School, Simcoe; 140, E. Erskine. St. Catharines; 141, Ida Adams, Glencoe; 142, Elisha Adams, Glencoe; 143, J. C. McKeand, 88 Bay St., Hamilton; 144, A. R. Tufts, 371 Central Ave., London; 145, A. M. Jones, London P.O; 146, N. Norseman, King; 147, J. Weir, Earl St., Kingston; 148, Mrs. J. A. McMahon, Princess St., Kingston; 149, L. Davis, Sullivan St., Toronto; 150, M Sinclair, 523 Sherbourne St., Toronto 151, C. Campbell, 523 Sherbourne street, Toronto; 152, Mrs. James Scott, 30 St. Lawrence St., Toronto; 153, A. J. Saunders, 435 Queen St., West. Toronto: 154, Mrs. J. Fernely, 131 Queen St., West, Toronto; 155. Annie Fox, King St., St. Catharines; 156, Mrs. W. Chamberlain, Elora; 157, Mrs. Hattie Summerhays, 87 Bleury St., Montreal; 158, S. Mastern, 114 Nazareth St., Montreal; 159, G. Mastern, 114 Nazareth St., Montreal; 160, Jessie Reid, 20 Drummond St., Montreal; 161, S. Hunt, 118 Nazareth St., Montreal; 162, M. W. Corner, 146 Lusignan St., Montreal; 163, J. S. Corner, G.T.R., Montreal; 164, Maud M. Chambers, Avondale, N. S.; 165, Ed. Dear, Cobourg; 166, Mrs. T. Draper, Brantford; 167, Mrs. J. Hair, Bracebridge; 168, Mrs. J. Ayr, Bowmanville; 169, Florence Sharpe, Cannington; 170, E. J. Keys, Coboconk; 171, Lena O'Brien, 157 Mutual St., Toronto; 172, W. Dick, 68 Wellesley St., Toronto; 173, H. R. Frankland, 22 St. Lawrence Market, Toronto: 174, J. Franklin. 326 Yonge St., Toronto; 175, C. Roper, Lambton Mills; 176, Fred Ward, Colpoys Bay; 177, Miss B. Ward, Bradford; 178, Miss Elise Guillet, Cobourg; 179, Mrs. Jane Andrews, Burritt's Rapids. 180 to 227.—Forty-eight solid rolled gold Brooches, elegant patterns;—180, M. Cleghorn, 82 Walton St., Toronto; Mrs. M. J. Fraser, Barrie, Ont; 182, Walter Hilts, Streetaville; 183, E. E. Adams, Glencoe; 184, Lizzie Diehl, Stirton; 195, R. H. Ashbury, Stirton; 186, W. H Hall, Markham; 187, Jno. Mackenzie, Listowell; 188, L J. Cameron, Beaverton; 189, J. A. Boggers, Hamilton; 190, Wm. Jameson, Moorefield; 191, Mrs. M. A. Hatch, Hamilton; 192, Geo. R. Clark, Ancaster; 193. Miss Clark, Ancaster; 194. Jennie Weir, Galt; 195, A Cottiag, Hamilton; 196, S. Acheson, Stamford; 197. W, Potts, Woodstock; 198, Henry Harman, Woodstock; 199, Selina E. Reiner, Waterford; 200, Sara Wilson, Hamilton; 201, Jessie Kennedy, Hamilton; 202, Mrs. Walter Thomson, Mitchell; 203, E Ryall, Hamilton; 204, Ada Bryan, Martcham; 205, Maggie McAlpine, Woodstock; 206, Charlotte Rogers, Merriton; 207, C. C. Ross, London; 208, Janet Trotter, London; 209, Miss F. Colhette, Little Falls, N.Y.; 212, James C, Duffy, 237 King St., E., Toronto; 213, Robt. Awde, Toronto; 214, H. Breckenridge, 166 Spadina Ave., Toronto; 215, O. F. Springer, Burlington; 216, Mrs. W. McKowan, Bowmanville; 217, Thos. Cowhead, Brantford; 218, Box 2122, Montreal; 219, Mrs King Graham, Brampton; 220, Mamie Bell, Brantford; 221. Mrs. Wilson Kingston; 222, Clara L. Telfer, Collingwood; 223. Mrs S. Harris, Binbrook; 224, G. J McCulloch, Conn; 225, A Gilmour, 15 Alice St., Toronto; 226, Annie Smith, 176 Sumach St., Toronto; 227, W. E. Smith, 38 Gildersleeve Ave., Toronto.

NOTICE TO PRIZE WINNERS.

Successful competitors, in applying for their prizes, must, in every case, state the number of the competition in which they have been successful, and also the number and nature of the prize won. Attention to these particulars will facilitate matters, and save a good deal of time and trouble.

A private letter from England reports that upon a recent occasion Mrs. Oscar Wilde appeared in a very artistic looking gown of crimson and gold brocade. There was a Watteau plait at the back, and the sleeves were long, full, and puffed at the elbows. A wide and falling collar of old lace completed the chief features of this very elegant toilet.

Feather fans are extremely fashionable in evening dress, and the latest style from Vienna are made of pure downy white plumage. These are oval in shape, but are much larger than the fans formerly carried. An all-white fan is preferred with a white toilet, but in many cases a cluster of crimson roses, a spray of carnations, or any seasonable flower is added for the evening to give a touch of color to the otherwise colorless toilet. The fans are hung from the waist in chatelaine fashion.

HOUSEHOLD RECIPES.

A little water in butter will prevent it from burning when used for frying.

FROSTING FOR CAKE.—A very little cream of tartar in the frosting for a cake will hasten the hardening process. If the knife is often dipped into water while spreading the frosting it will give a gloss or polish greatly to be desired.

KEDGEREE FOR BREAKFAST.—Take some rice which has been boiled on the previous day, put it into a saucepan with a little butter to warm over the fire; keep stirring, or it will burn. While stirring, add the broken meat or any cold fish, and three or four eggs, which have been previously hard boiled and chopped. Continue stirring, adding a little salt and pepper; when thoroughly hot it is done, and should be immediately served, piled high in the centre of a dish on a folded napkin.

FISH CAKES.—Take about half a pound of cold-dressed fish and three quarters of a pound of cold-boiled potatoes, beat them well together in a mortar, with the addition of an egg and a little mil . Season with salt and pepper, and if liked a very little eschalot and thyme; if not, a little anchovy sauce. With a little flour roll it into balls, which should be slightly flattened; fry them brown, and serve on a napkin garnished with parsley.

HOW TO CRYSTALLIZE GRASSES.—Take one pound of alum to one quart of water and set on the back of the stove to dissolve, but do not boil, and when thoroughly dissolved pour into a pitcher or tall jar. Have your bouquet arranged and tied; now suspend from the top of your pitcher or jar, stems up, and the grasses well covered with the water; now set aside, and do not disturb for twenty-four hours, when you may take out and behold the beautiful crystals formed there.

VARY THE FLAVOUR.—It is a good plan to vary the manner in which you flavour the roast of beef; this can be done by squeezing the juice of half a lemon over it and putting the other half inside the roast. Another way is to put half of a carrot, one small onion, and a little parsley in the dripping pan, and lay the roast over it. Do not be led by any bad adviser to put one drop of water into your dripping pan, until you have tried the experiment of roasting beef in this way. It makes a striking difference in the flavour of the meat.

VIRGINIA CORN BREAD.—Virginia cornbread is a nice dish for breakfast. Break into a bowl two eggs, adding a teaspoon just full of soda, and twice as much salt. Beat well. Stir into this mixture a pint of sour milk or buttermilk, then add a pint of corn meal and stir to a smooth batter. Put into a small baking-pan a piece of butter about the size of an egg; heat it to a trying heat on the top of the stove, pour into the batter, place the pan inside the stove, and bake quickly.

SALMON PUDDING.—One can salmon two eggs, one teaspoonful melted butter, one cup bread crumbs, pepper, salt, minced green pickle. Pick the fish to pieces when you have drained off every drop of the liquor for sauce. Work in melted butter, seasoning, eggs, and crumbs. Put into a buttered bowl or tin cake-mould, cover tightly with a tin-pail lid or plate, and set in a dripping pan of boiling water. Cook in a hot oven—filling up the water in the pan as it boils away with more from the tea-kettle—for an hour. Set in cold water for one minute to loosen the pudding from the sides, and turn out upon a hot platter. Make the sauce by adding to a cupful of drawn butter the liquor from the can, a raw beaten egg, a teaspoonful of chopped pickle, pepper, salt, and minced parsley. Boil up and pour over the pudding.

Brown and pale pink is the favorite combination for millinery and accessories of the toilet at the moment.

The Ladies' Journal

Devoted to Literature, Fashion, &c.

OCTOBER, 1884.

Printed and published by S. FRANK WILSON, 33 and 35 Adelaide Street, West, Toronto, Ontario.

OUR PATTERNS.

Any pattern illustrated in these pages can be obtained by addressing S. FRANK WILSON, Publisher, 33 & 35 Adelaide St. West, Toronto. Always remit price of pattern with order, please.

WOMAN'S OPPOSITION TO POCKETS.

If it is difficult to put in a few words that quality or trait, which most distinctly separates man from the various lower creations, it is quite easy, on the contrary, to tell what it is in civilized life that sets off man on the one hand from women on the other. It is, merely, the man who wears pockets, while a woman does not wear them. A woman may possibly have one pocket, but if she passes into the plural number with this convenient receptacle, and ventures to have two she may be set down either as strong-minded, or on the way to be so, or else is the possessor of a brain that is not far from becoming, in some way, disordered.

Women and girls do not mind assuming the gentleman's style of hat, or his collar, and will wear something that considerably resembles a gentleman's coat, boots and ulster; they will carry diminutive canes, and cut their hair short, but they are unanimously and unalterably opposed to pockets. They will dispose of a watch chain in a way not unlike the style adopted by their brothers, and they will affect on occasions, a cravat. Very few things there are, indeed, in a masculine dress which they do not freely accept or imitate but for some deep reasons their dislike begins, and they draw the line of acquiescence and departure at pockets.

It would be hard to tell what there is about the innocent practical device which a man finds so convenient which is so disturbing to a woman, or which she cannot find it equally handy to employ. If a man has a handkerchief or a penknife, or a pencil, or a toothpick, or a pocket-book—a few letters just received, and a pair of spectacles, it he is middle-aged—he puts them in his pocket. In fact, he does not know what else to do with them. His clothes are so made that they will carry all these things and many more. He usually has two watch pockets, at least, and a special pocket for spectacles, if he wears them. On the top of the left hand sleeve of some of the ulsters is a pocket made especially for theater or other tickets; and either that may be used, or another is sometimes, for small change only.

Now, there is no one of these various articles mentioned that a girl or a women does not as often possess as does the boy or the man, besides having some articles possibly, that are particularly her own. But when she travels abroad what does she do with them? In a man's complete suit of clothes when he is dressed and has his overcoat on, there are frequently not fewer than sixteen pockets by actual count. In a garment which he does not wear in the daytime, in which a pocket was not once considered essential, his handy device now appears. And it is eminently useful there, and illustrates well a current proverb on handiness in general.

We have said it is a mystery to the masculine mind at least, what it is that a girl or a women does with all the little utensils and accompaniments which are equally necessary to both sexes. To get rid of a watch-pocket she sometimes makes her belt pinch the watch on; and the single pocket which we have admitted she may have, is probably devoted to her handkerchief. We say this tentatively, however, not knowing certainly, and wishing to avoid dangerous ground. Whatever it is used for, it is very small—almost extraordinary in fact—and, when we have attached it to the handkerchief, it will be more than full, and probably the handkerchief will visibly obtrude and run over.

There is one curious thing that we do know about this pocket matter, that we never can, and never shall try to account for. The pocket-book, so named because it was either made expressly to carry in the pocket or the pocket was first made expressly to carry it, women and girls do not carry there. It makes no difference whether a woman's pocket-book contains ten cents or $1,000, she will not be on any account, induced to put it in her pocket—the only place she will carry it is in her hands.

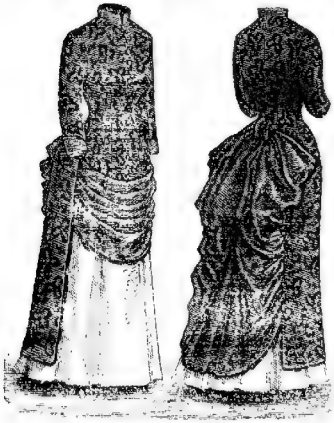
STYLISH STREET COSTUME.

FIG. 1.—This stylish costume, the "Faenza," has the upper portion made of dahlia-colored wool velvet, a new fabric having the pattern in uncut loops of wool on a serge ground, the skirt being of twilled wool to match the figured goods. It is cut with a double-breasted basque front, and the polonaise back is laid in waterfall plaits which fall gracefully to the bottom of the skirt. The basque is finished by an "Anne of Austria" belt of dahlia-colored velvet, underneath which the long front drapery is attached to the basque. The drapery is looped high at the sides, and the lower edge falls in a point a little toward the right. The plain skirt is trimmed with bias bands of velvet, and also the bottom of the back drapery. This is an exceptionally appropriate model for the figured woollens which have plain goods to match, and it is also a desirable design for velvets and silks. The pretty velvet capote that is worn with this costume has bows of velvet ribbon arranged in front, and a wreath of small dahlias combined with leaves in pretty autumn tints forms the face trimming. The velvet ribbon bow which ties under the chin matches that used on the capote, and is a rich dahlia color. Price of costume patterns, thirty cents each size.

FIG. 2.—This shows the front view of the "Belmore" redingote made in cloth of a golden brown shade, and simply finished with machine stitching. It is made tight-fitting by two darts in each front, one in the usual place occupied by the side gore seam. The box-plaits, which begin at the neck and terminate at the bottom of the garment, give a stylish and pleasing appearance, and the back is greatly improved by the addition of a full skirt piece. This piece is gathered at the top, and attached to the back piece in a reversed manner at about the depth of a basque. The sleeves are half-flowing, set in high at the shoulders; close-fitting coat sleeves may, however, be substituted if preferred. Any class of goods selected for outer wraps may be employed in making up this redingote, and with some materials a velvet collar and cuffs, if the sleeves are close-fitting; give a neat and dressy effect. Hat of brown felt, the brim rolled and faced with shirred velvet to match the redingote, and shaded ostrich feathers and velvet ribbon arranged against the moderately high crown. Price of patterns, thirty cents each size.

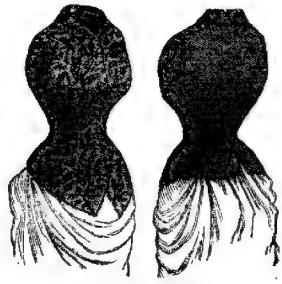
FIG. 3.—The "Stephanie" costume, a stylish "tailor" model for a miss, is here represented, made in smooth finished lady's cloth of myrtle-green tint. The velvet vest is tight-fitting and pointed, and the outer jacket cut away sufficiently to show the vest and give a jaunty appearance. The collar and cuffs, together with the bias bands of velvet on the skirt, match the vest and harmonize well with the cloth. The skirt has additional fullness in the back acquired by an extra breadth; the drapery in front is full and graceful, and the back is prettily looped. A jaunty hat of dark green felt, prettily trimmed with a *rouleau* of velvet, cock's feathers and an aigrette, completes this stylish costume, which can be suitably made in any of the seasonable plain or figured goods. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each.

Bows for white dresses embroidered in colors have many loops, and contain all the colors of the embroidery.



ALGOMA POLONAISE.

A dressy design, but not difficult to arrange. The front, side forms and back pieces of this polonaise is cut short, and the draped apron and back drapery are secured to the basque. The side gores are cut with extensions and fall in long, square panels, while the back is very gracefully draped with the effect of a large bow at the top. Two contrasting fabrics are effectively arranged as illustrated, although one material looks equally well when made in this way. Silks, either plain or brocaded, satins, and many varieties of soft woolen goods that drape gracefully will be found satisfactory, and are stylish when arranged after this model. Price of patterns, thirty cents each size.

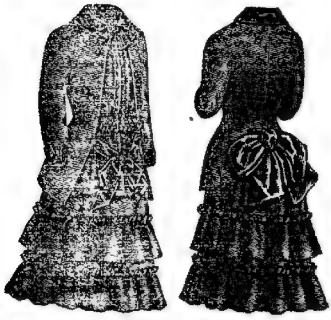


LADIES' VEST.

A practical design which will be appreciated by those who desire a separate vest, so that a variety can be used with any costume having cutaway jacket fronts. The pattern is tight-fitting, having a single dart in each front, side gores, and a French back with small gores taken out which fit it perfectly smooth over the shoulder blades. The illustration shows a notched collar and the neck slightly cut away, to permit the use of a chemisette; *but the pattern is cut high in the neck and marked for the low shape*, and a narrow standing collar is given, so that either may be used as preferred. With some materials "all-over" embroidery can be effectively employed for the vest fronts, and with many fabrics velvet, brocaded silk, or satin will be more appropriate. Price of patterns, twenty-five cents each size.

FAENZA COSTUME.

A desirable street costume specially remarkable for simple elegance. It is cut with a double-breasted basque front, and the polonaise back is laid in plaits on the inside which fall gracefully to the bottom of the skirt. An "Anne of Austria" belt of velvet finishes the basque and is fastened in front with a buckle. The front drapery is long, falling at the right in deep point over a plain skirt trimmed with velvet bands, and the lower edge of the back drapery is trimmed to match. For cloth, silk, velvet, armure, cashmere, or any of the light or heavy woollen materials this is an unusually stylish model. Any trimming that corresponds well with the goods selected may be used instead of velvet. The front view of this costume is shown on the full-page engraving. Price of patterns, thirty cents each size.



ALMA DRESS.

A full vest under a cut-away jacket is dressy and universally becoming to youthful figures. This vest, instead of falling loosely like a Moliere, is shirred at the waist line, and a short ribbon sash is secured at each side and tied in front. The jacket is tight-fitting, and the fronts are slightly longer than the back, which is ornamented by a sash placed at the middle seam, the ends falling over the skirt and furnishing all the drapery needed. The skirt has extra fullness at the back and is trimmed with two gathered flounces, though plaitings or any appropriate garniture may be substituted. All materials make up nicely after this design, and its attractiveness is enhanced when contrasting fabrics are used. Patterns in sizes for from eight to twelve years, twenty-five cents each.

BABBINA MANTLE.

This popular style of wrap shows moderately long fronts slightly fitted to the figure by plaits laid at the waist line, while the back is shorter than the front and is fitted by a seam down the middle. The sleeves are cut as extensions on the back pieces, and are gathered slightly at the shoulders, but do not set high. Silk satin, plain or brocaded velvet, camels'-hair cloth and all material used for independent wraps, as well as those selected to complete costumes, make up nicely in this way; and lace, fringe, braid, or any garniture suited to the texture of the goods may be arranged to suit individual taste. Patterns in two sizes, medium and large. Price, twenty-five cents each.

EUNICE DRESS.

There is no limit to the varieties of dress goods for which this design is appropriate. It will be found suitable for materials that can be used in all seasons, and its quaintness commends it for all occasions. The gathered blouse waist is attached to a square yoke, and the full skirt is always becoming and easy to make. The perfect simplicity of the design renders it desirable for washable fabrics, and with such materials the yoke may be of "all-over" embroidery; while for cashmeres and many soft woollen textures for which it is suitable, velvet, or any contrasting material may be used with equally pleasing results. A wide sash, either of ribbon, silk or dress fabric, should be tied over the belt with a large bow at the back. Patterns in sizes for from four to ten years; price, twenty cents each.

I Love My Love.

Words by C. MACKAY. **Music by C. PINSUTI.**

ALLEGRETTO MOD.

New Songs from Home.

1. What is the meaning of the song, that rings so clear and loud,.....
2. What is the meaning of thy thought, O mai - den fair and young.....
3. O hap - py words, at beau - ty's feet, We sing them ere our prime.....

Thou night - in - gale a - mid the copse, Thou lark a - bove the cloud? Thou
There is such plea - sure in thine eyes, Such mu - sic on thy tongue, Such
And when the ear - ly sum - mers pass, And care comes on with time. And

a tempo ecc.

lark a - bove the cloud? What says thy song thou joy - ous thrush Up
mu - sic on thy tongue, There is such glo - ry on thy face What
care comes on with time, Still be it ours in care's de - spite To

e leggerio. p

molto legg.

rf 2

in the wal-nut tree? ..... What says thy song thou joy- ous thrush Up
can the mean-ing be? ..... There is such glo - - - ry on thy face What
join in cho-rus free; ..... Still be it ours in care's de - spite To

un poco cres

f *p*

in the wal - nut tree? What says thy song, what says thy
can the mean-ing be? O maid - en fair! O maid - en
join in cho-rus free The hap - py words the hap - py

cres. *p* *f* *p*

song? .....
fair! .....
words! .....

1.
2. "I
3.

Allegretto mod.

f *p*

love my love, I love my love, be - cause I know my love loves me," I

f

rall. *f*

love my love, "I love my love, be - cause I know my love loves me!"

f *col canto.* *f* *a tempo.*

sf

PARIS FASHIONS.

The autumn influx of visitors in Paris has fairly begun, as one readily recognizes in daily promenades upon the boulevards and at the thousand places of interest—historical, artistic, theatrical or modesti-cal (to coin a convenient word) —where the foreigner is always encountered in his conscientious round of sight-seeing. One can hardly appreciate the boon it is to designers of Parisian fashions that each nationality brings something of individuality in its peculiarity of dress, which is readily seized upon by the true modiste, placed in the general crucible of designs and inventions, whence it one day issues in a graceful reproduction, dimly recognizible as a refined offspring of the original, because retaining some pleasing characteristic of it.

Perhaps a few words about garden parties and *dejeuners a la campagne* might interest your readers. Owing to the mildness of the climate they are continued here quite late in the season, even to the 20th or 25th of October, and they are made doubly enjoyable by the breakfast being served in the open air. The table is ordinarily spread beneath the cover of the vast veranda, or under the shade of the magnificent lime-trees or horse-chestnuts which adorn the grounds of every country house. The most rural methods possible are adopted, both as to costumes and the serving of the repast. The cloth, instead of immaculate white, is usually bordered with gray embroideries of Mephistophelean red and black figures. The napkins are worked with various comic or poetic devices according to the taste of the hostess, and they are distributed appropriately to each guest under her immediate and gracious supervision. A great deal of amusement ensues upon the unfolding of them, and sometimes a little annoyance which the studied laugh artistically conceals.

Croquet or lawn tennis succeeds the breakfast; charades are a favorite amusement; while not unfrequently a rural theatre is improvised, the curtain being suspended from the branches of the trees, and the velvet sward serving as a stage. Then follows a dance upon the green, whither the piano has been transported for the occasion. Supper is served at eight in the large dining-room, and after an amateur concert the tired party wends its way homeward, well content with the world and itself.

The great marriage of the season has lately taken place—that of Mdlle. Elizabeth de la Rochefoucauld, daughter of the Duc de Bissaccia, to her cousin, the young Prince de Ligne, grandson of the celebrated soldier, ambassador and litterateur of that name. The nuptial benediction was pronounced at the church of St. Francis Xavier by the Bishop of Mans, and the union of the two illustrious houses drew together a brilliant assemblage of the *vieille noblesse* of France. The fragrant flowers with which the church was decorated loaded the air with perfume, and luxurious palms lifted their graceful heads, nodded a joyous welcome to the fair bride. She was a most beautiful picture as she walked slowly up the broad aisle, supported on her father's arm, with the grand organ pouring forth its triumphal strains and making the atmosphere fairly tremb with its floods of melody.

The bridal dress was of white satin and point lace, and a veil of English point completely enveloped the slight figure of the princess to-be. Her entrance was greeted by a long murmur of admiration, which ceased as the great altar was reached and the impressive marriage service begun. Among the guests were the Prince de Croy, Knight of the Golden Fleece, the Princes de Joinville and d'Alencon, the Duc and Duchesse de Chartres and the Princesse Marie d'Orleans.

Some of the ladies' costumes attracted almost as much attention as that of the bride. The Duchesse de Ligne wore a robe of black satin, the front of which was Chantilly lace richly beaded in jet, overlying silver-gray satin. The Countesse de Beaufort wore dark blue velvet mingled with *ecru* Valenciennes. Another dress, less showy but in exquisite taste, was of black satin, lace and velvet. Over a velvet front was a layer of Chantilly lace, with numerous large crowing cocks embroidered in fine jet. On the left side were two satin revers lined with velvet laid in plaits like a folded fan. The revers were originally triangular in form, which rendered each plait shorter than the one beneath it, displaying thus a zigzag outline and revealing by turns a satin and a velvet surface. The long satin train was finished with a narrow side-plaiting, and without other ornamentation.

The bride's trousseau, made by Morin and Blossier, included a reception dress of silver damask, with a *tablier* of white tulle embroidered in silver, caught up by sprays of roses and snow-balls; a robe of sky blue *moire* and crape with a velvet train; one of black silk and satin glittering with jet; and one of white *crepe de Chine* with Louis XV. draperies—the whole a wardrobe exceedingly appropriate to the high estate of the noble young wife.

Another brilliant wedding was that of the Count de Poret and Mdlle. de Mouxion de Mouxion de Bernecourt. The bride's dress was as charming as she was beautiful. Panels of English point lace overlying white satin formed the front, and the square train of Ottoman silk was bordered by puffings of tulle strewn with orange blossoms. The satin corsage opened in front over a bouffant vest of English point, and the tulle veil was confined under a narrow crown which simulated a countess' coronet, the jewels being represented by orange buds.

The bride's mother wore a robe of cream nun's veiling literally covered with Persian embroidery in *ecru* silk draped over an underskirt of moss-colored silk which gave an olive tinge to her costume. A little capote of moss-colored crepe sprinkled with pearly beads and with a bunch of feathers in *ecru* and strawberry red on the left side furnished the coiffure.

The Countess de Poret wore black Chantilly lace over gray changing silk, made with demi-train. The capote was of black lace with a border of the same falling over and almost concealing a garland of tea-roses.

With the coming of autumn, the capote has resumed its place as the bonnet *par excellence*. It is somewhat smaller than the one worn in the spring, and there are a few modified forms, but they are only changeful phases of the old familiar bonnet. A piquant but rather trying shape to most faces has the brim turned upward to a point, furnishing a pretext for a face trimming which is placed just beneath the curve. Then the velvet loops or bands are fastened by gilt, silver or pearl pins, stuck negligently here and there as though just ready to fall out, and clusters of feathers and aigrettes, nearly as large as the capote itself, are the most popular trimmings. Flowers also enter into competition with feathery ornaments, but they bear a distinctive autumnal character. Dark straws, trimmed with a shade to match the suit, replace the lighter summer materials.

One pretty little capote of black straw has the narrow front brim encircled with a puff of bottle-green velvet; a double fold of velvet passes beneath the straw at the back, and satin strings of the same shade as the velvet continue up the left side, where they disappear beneath a bunch of snow balls nestling amid ample green foliage.

Round hats are but little worn except by misses and children. For the former they have very high crowns, and narrow brims lined beneath with the same velvet, as that which forms the bands and rosette around the crown. Flowers or feathers may be added according to taste, but they are not *de rigueur*.

Despite the vigorous attacks made upon the exaggerated tournures of the day by a conservative few, they seem rather to increase than to diminish in dimensions. A great deal of ridicule is poured upon them, and one hears unsparing criticism of them upon all sides; but they only thrive through all persecution, and have assumed such formidable proportions that the process of seating one's self gracefully while wearing one of them has grown to an art which it requires considerable preliminary practice to acquire. However, feminine dexterity is quite capable of mastering the feat, and the one-sided sitting posture is quite *a la mode*.

The English costume of five o'clock tea has been imported from across the channel, and French coquetry has prescribed a charming little apron to be worn by the hostess while serving it. White or black lace upon a silk ground are the usual fabrics used. There is a border of full satin ruching extending all round it, and it is usually made with a bib which is either attached to the corsage by knots of ribbon, or reaches to the shoulders, where it is fastened with some jewel or fanciful design. Simpler aprons of sheer muslin with a lace border and knots of ribbon with flowing ends are also admissable.

Velvet and brocade are revived with all their old popularity. A beautiful new fabric has moss-roses strewn upon a ground of seal brown velvet. The flowers and leaves have their own delicate tints woven to represent embroidery while the moss and the deeper shades of the buds are in velvet. The imitation is perfect and the effect is desirably rich.

Profuse beading is everywhere evident. Dresses, bonnets, mantles, even slippers give evidence of the general craze for heavy jet ornamentation. Many wraps have shoulder pieces composed entirely of bead-work, for the brighter colored ones cashmere beads being substituted instead of black.

One mantle of black embossed velvet upon an Ottoman ground has a triple row of Chantilly lace around the bottom, the upper row caught up in scallops by beading purple pansies with pendants of green leaves and buds. All these wraps have long tabs in front, and box-plaits behind at the waist to give the necessary fulness for the tournure. The shoulder pieces are gathered at the top, forming a slight puff around the upper port of the arm. The sleeves of dresses and ulsters are also inserted in this manner.

Ulsters and traveling wraps are made long, with loose fronts. A rolling velvet collar, velvet cuffs, and a broad velvet revers extending from the throat to the bottom of each front, are the usual trimming. The bouffant style of dress requires box-plaits at the back, but there is rarely any other drapery.

For dresses, broad, straight standing collars are almost entirely used. The elaborate ruchings of *crepe lisse* have given place to a single row of lace with very little fullness, basted inside the neck; and vests have precedence over all other styles for corsages.

The Meissonier exhibition has attracted great attention during the two months that it has lasted. One hundred and twenty-six of the great artists pictures were gathered together from nearly all the countries in Europe, and probably so many of them will never again be seen together. His potrait of Mrs. Mackay, with which that lady was so dissatisfied that she is said to have confided it to the flames, was to have been added to this temporary collection. I may add that there are few French people who believe that the rich American fashion-leader really destroyed a canvas which had cost her 70,000 francs. A lady recently said to me: "She has hidden it away somewhere, to be brought forth after Meissonier's death. One may be very rich; *mais—on ne brule pas un Meissonier.*"

Then we are to have an international baby show in October. This is something entirely new for Paris, and the prospect creates a great deal of amusement and expectation among French gossipers. The competition is open to all little ones between one and three years of age who bring with them a dowry of health and beauty, and various prizes are to be awarded to those who shall best please the judges. A pavilion in the Champs Elysees has been chosen for the exposition.

A passing fancy for parasols is a square covering, the corners being allowed to droop. Handsome imported lace covers are seen on these, and in some an elegant silk fringe finished the edge.

REVIEW OF FASHIONS.

Fashion is always very much a matter of temperature ; woman proposes, in the matter of clothes, but weather often disposes of all her calculations. During the past summer , which was unusually cool, summer dresses, in many instances, were not so much as unpacked ; cloth or flannel, and half-worn silk or velvet for dinner and evening and evening wear, furnishing all that was required, or that could be worn with comfort. This was particularly the case at the seaside, where the air is at all times strong and penetrating. It is very provoking, however, to have exhausted funds on pretty dresses of a texture too light to be worn ; for they lose value faster than anything else we know of that retain all their constituent parts, and would not bring one-fifth of their cost, even if any one wanted them.

But if weather makes so much difference to individuals, what must it do to dealers and manufacturers of women's clothing? It is to be hoped there are ways of disposing of left-over stock, for otherwise, in the multiplicity of fabricated designs in all sorts of fragile materials, there must be fearful loss and waste. But there is one consolation for the dealers ; if so many summer clothes are not purchased, more autumn suits are wanted. The costumes for "between seasons" are usually of a useful and practical kind that can be employed, like "tailor made" jackets, for spring and fall, as long as they last or are wanted ; but they show the wear and tear of a fluctuating summer, with its alternations of heat and cold, wet and dry, too much to serve for regulation wear in city houses, and new ones must be in order.

Although there is a general sameness, there is also great variety in autumn dressing. The very dark cloth shades that have been fashionably worn so long, are diversified by the new mulberries, the elephant grays, and the Lombard brown —a warmer shade than seal—in which there is both red and yellow, but not so much yellow as in the copper brown.

Most of the secondary, self-colored cloths are made with a twill, or a cord, or little armure, or basket pattern, which, however, while strengthening the cloth, and rendering it more elastic, as is the case with ribbed stockings, is almost invisible. Plaids, of course, reappear, they never wholly go out of fashion ; but they have lost all the peculiar "Scotch" character, and are now made in any of the combinations of color that are most in vogue. This year myrtle-green and currant-red share the favor so long extended to combinations of wine color and ecru, or garnet, bronze, and old gold. The new grays are associated with shades of red and green also, and make very handsome plaided combinations. Plaids are seldom used to form the whole dress, although some tall, slender women look well in a rich plaid, with dark velvet loops or bows. The preference, however, is for a plaid skirt with a cross-over drapery, and a plain jacket, which may be a Jersey, for house wear ; or if the dress has a bodice of the same, a fitted jacket of finished cloth for the street.

There is a well-founded prejudice against making plaids up as basques ; they do not look well, even on slender figures, unless they are cut coat-shape and put together with much tact and judgment. This season many checked and plaided cloths are made up with bodices, which are gathered slightly on each side of a plain vest, and belted in with plain velvet. Over this a plain cloth jacket would be worn for the street. The Raglan looks well, too, in self-colored cloth, over a plaid dress, and *vice versa* a plaid Raglan, gathered and tied with dark satin, or velvet ribbon, over a self-colored dress. Handsome plaids make up stylishly over velvet skirts, or velveteen, for few use velvet nowadays, when velveteen has been made so perfect a substitute, and is, indeed, in some respects besides cost more desirable than velvet proper ; much more desirable if there is to be much wear and tear or exposure of the garment. Combinations of materials and designs naturally possess more of a fanciful or dressy character than plain self-colors made up plainly. But for this very reason the latter are preferred for street, travelling, and out-door costumes. The tailor-made suits and jackets are linen or faced with silk or satin, and beautifully stitched and finished ; but they only rarely show any exterior ornamentation, and then it is a fine silk braid, or a braid with a gold thread in it. This year the vest is as often as not of the cloth, with fine lines of braid to mark it, and the collar of the same lined, but not laced externally with silk or satin.

The new passementeries, composed of flat rings overlapping each other, are very effective on cloth and velveteen, and are used largely for trimming coats, Newmarkets, and designs which possess long lines, that is, lines that are unbroken, and carried the length of the costume or its principal part. They must always be the shade of the material upon which they are applied, and this makes them rather difficult of selection, as, notwithstanding the variety manufactured, the one shade wanted is usually absent. It is significant that the talk has stopped, which was formerly revived every season, in regard to the extinction of the walking dress. The tailor-made suit, the revival of out-door sports for girls, and, let us hope, the growth of common sense, has put a final seal upon the walking-dress. It no longer vibrates between the limits of coquetry and the edge of decency ; for several years past it has maintained a modest and sensible mean, which it is to be hoped there is strength enough among women to preserve. The exaggerated bustle has also failed to become popular ; the exhibition of a decisive "bulge" here and there, only proves that folly dies hard, not that it is in the majority.

A new autumn skirt, which seems to answer the purpose of sustaining the upper skirt and dress very well is made of a very stiff corded mohair, with small box-plated flounces, which at the back ascend to the waist. It may be used instead of a flannel petticoat until the weather becomes cold, and then over the flannel skirt.

The basque has been curtailed of late until there is a chance of its disappearing altogether. That can hardly be the case, however, for notwithstanding the rapid advance of the velvet waist, the bodice which moulds the figure is so much more graceful and becoming to all who have the least tendency to *embonpoint*, and is so much better adapted to matronly dignity than the girlish round waist, that it will hardly be possible to dislodge it from the place it holds in the general economy of dress.

THE CHILDREN'S FASHIONS.

Children's clothing requires a great deal of attention, if they are to be kept properly and healthfully dressed, for their growth, the suitability of styles and fabrics to different ages, the greater freedom in the selections of designs, the variety of choice are all confusing, and require time, means and experience, if the result is to be always satisfactory. It is a great problem to mothers who start out with a few dollars to do the work of many, who know that a true economy demands that warm all-wool fabrics be employed, and that health as well as economy, in the "long run," is best secured by shoes of good quality, substantial hosiery, colors that will not disappear or appear in the wrong place, solid sewing and workmanship and, in short, careful material and finish in every detail. Then there is the necessity of consulting style and appearance, he changes in modes, the fitness to circumstances, and all under a pressure of time and means which may well make the ordinary woman give up in despair. There is one consolatory reflection about the styles for children nowadays, and that is, that old and new fashions are so blended in their attire that nothing looks odd or out of place. The principal thing is to preserve a certain unity of tone, to avoid startling contrasts of color, to use simple, rather than combined stuffs, that is, all wool, all cotton, or all silk, and endeavor to obtain good effects in natural ways, by color and cut and workmanship, rather than elaboration of design or trimming.

There is a great variety of suggestive models for girls illustrated in the present number, which show how wide the range is from the little straight skirted dress to the costumes. An example of the former will be found in the "Eunice," a pretty little design, which most middle-aged women can recall as among their early recollections. It has a full waist, set in a belt, or rather with a belt to divide the skirt from the fullness of the waist. The square yoke is figured, but this is not essential; it may be in another color or material, or in another shade of the color of the dress. A more elegant and conventional design for an older girl is the "Florimel" costume. This is made of a figured material, or figured velveteen, with a shirred front of silk or satin surah. It is a wonderfully stylish little costume, and not all difficult to arrange. It would be best made in plain cloth or figured velveteen, with silk front and silk facing, or lining, for the draperied sides.

The "Alma" is a pretty dress with the jacket cut away from a full waistcoat. The ruffles on the skirt are gathered and "spaced" in old-fashioned style, and the whole suit is most effectively made in currant or clover red, the jacket in red brocha velveteen to match the shade of the woollen skirt.

The "Stephanie" costume may be made in plain or checked wools, cloth, or serge, and trimmed with bands of velvet, of which the vest, rolling collar and cuffs are also composed. The overskirt is untrimmed and draped high at the sides. The basque is lined or faced with silk interiorly, and finished with tailor cord or binding.

The "kilt-plaited" skirt is in such demand for girls from any age that its us will be obvious. The single kilting may easily be varied by the alternate cluste and box-plait, which is employed for braided costumes, a design usually appearing on the space left by the broad box-plaiting. In the way of outdoor garments there are two, the "Lois" pelisse for girls of four to ten, and the "Zinnia" redingote for from twelve to sixteen. The "Lois" is a very useful style, and if made in flannel or plain wools, and lined with flannel or farmers' satin, will be warm enough for all but the coldest weather. Of course it may be made in the warmest materials, in beaver cloth or Astrakhan, but these are less suitable to this design, the folds of which require materials of lighter weight, and which is therefore especially fitted for travelling in cool weather, and wear in the demi-season. The "Zinnia" has a full front set in and outlined by revers, which may be made of velvet, and which add to the effectiveness of the garment. It is not to be supposed that a combination of materials, or a contrast, must necessarily be used; on the contrary, the effect in many eyes would be better if the same color, if not the same material, were used for the vest. It is a stylish model, and is most suitably made in plain, heather mixed, or diamond checked cloth, or all-wool tweed.

TO PRIZE WINNERS.

As many of the prize winners omit to send the amount required for postage or packing, when applying for prizes, we deem it necessary to remind them that money should accompany all applications as follows;—sewing machines, $2.00 ; guns and tea-services, $1.50 ; baby-carriages and clocks, 50 cents ; dress-goods 30 cents ; watches, 25 cents ; books, spoons, and handkerchiefs, 12 cents ; butter knives and pickle forks, 6 cents.

A great deal of color illumination will be worn during the coming season.

Even very small girls are given dresses almost covered with lace trimmings and accessories, including the full gathered Moliere waistcoat, not to speak of collars, cuffs, wrist ruffles and full flounces of wide lace edgings.

Spanish, Oriental, French, English and Irish laces, in old and new designs, and stitches are used to excess, not only in trimmings and finishings, but as entire over garments and costumes for ladies, misses and children.

Many of the jerseys worn in London have hoods, deep collars, and cuffs embroidered with orange colored or deep red nasturtiums, with hats decorated to match Some of these embroideries are executed on a deep violet ground.

HOW MOLLIE SAVED THE TRAIN.

BY ELLA WHEELER WILCOX.

One August afternoon Mollie came to my room with some bits of lace, a wire hat frame, and a long black plume.

"I am going to sit with you while I trim my hat, if you are willing," she said.

"I shall be delighted," I replied. As I looked at the girl I thought she grew handsomer daily.

She settled herself gracefully before the window in an easy-chair, and began her work, while she hummed snatches of song in a rich contralto voice.

What a picture of health and happiness she was!

"Isn't that a lovely plume?" she asked, holding the long, glossy, curling feather up for me to view.

"I bought it yesterday at the new millinery store. I want to put it on this hat just as Miss Curshaw's plume is put on her walking hat. Is this right?"

She twisted the plume into a graceful droop, and held it against the partially completed hat.

"Yes," I said, "that is quite the same effect. You have a wonderful knack in these things, Miss Mollie. You would make a successful milliner if you ever desired to become self-supporting."

Mollie tossed her head.

"I hope I'll never come to that," she said. "If father ever gets so he can't support me, I'll marry some fellow who can. Now isn't this becoming?"

She set the hat on her pretty head, its raven plume drooping low over her soft blonde locks, and shading the turquoise blue of her eyes into sapphire.

"Very becoming," I replied.

"It'll quite take the shine off Miss Curshaw's, won't it? for mine is new, and her's is old."

"That is not a womanly way of thinking Mollie," I suggested. "Enjoy your good things of life for themselves, and the pleasure they give you, but not because they throw another woman in the shade. That is the great *vice* of womankind—envy. Don't allow it to take root in your heart."

"Envy! I envious of that sallow-faced thing!" laughed Mollie. "No, indeed, I am not. But I hate her for the way she treats me—as if I was one of the servants or a little nobody. But everybody don't think the same, thank goodness, as she'll find out some time. Maybe she'll learn that other people can wear fine clothes as well as herself, before she dies. Mrs. Dillingham, what is a *rondeau?*"

The sudden change of subject quite took my breath. Was Mollie becoming literary?

"A rondeau, my dear, is a little poem, consisting of a certain number of lines, rhymed in a certain way," I answered.

"Why?"

Mollie bent her head very low over her feathers and lace.

"Oh, nothing, I only wanted to know."

"But where did you ever hear of a rondeau," I persisted. "Whom did you hear speak of one?"

Mollie blushed and stammered.

"Well," she said, "I don't want you to say anything about it—because the gentleman is very particular and don't like to have people talking of his affairs; but you know, Mrs. Dillingham, that lots of the fellows who come here get completely *mashed* with me right away; and one of them wrote some verses and gave me one day, and it said *Rondeau* over them, so I wondered what that meant."

"Can you repeat them to me?" I asked.

"Yes, I know every word of them—I've read them over so many times. I never had any poetry written about me before. If you'll promise never to tell a soul about it, I will say them to you."

I promised, and Mollie dropped her arms down by her side like a little girl on the school platform, and began:

"My darling's face is like a flower
That's blossomed in a tropic bower,
'Tis full of beauty and delight—
And when it feeds my starving sight
I fall a captive to her power.

"All lovely graces are its dower,
Through clouds of fate that darkly lower,
Still shines like Venus in the night—
My darling's face.

"Or like a light-house in the tower,
It makes life's shadowed billows bright,
My heart enshrines, or wrong or right—
My darling's face."

The childish, expressionless monotone of Mollie's voice subsided into silence. She looked at me expectantly.

"Very pretty lines—some of them," I said. "But the young man's muse tired out before he finished his rondeau. It lacks two lines. And he mixed his similes pretty badly."

"What do you mean?" asked Mollie, blankly.

"Why, he calls your face a flower, first, then a star, then he brings you down to a lamp in a light-house tower. But he was thinking more of his rhyme than his sentiment, no doubt. I wonder how many other pretty girls besides yourself have been presented with a copy of it!"

"Not one," flashed Mollie, in an indignant tone. "I saw him write it myself. I was sitting right beside him, up under one of those pine-trees on that bluff yonder."

"And what would you feelings be, Miss Mollie," I questioned, "if you knew that young man was laughing over your folly and freedom with him, to a club-house full of companions?"

"I'll risk it," Mollie responded. "There now! my hat is done, and isn't it lovely! Now I must go and help about supper. Good-bye, Mrs. Dillingham—don't tell about the rondeau."

The first week in September the Curshaws took their departure from Sulphur Lake. Mr. Curshaw was decidedly better of his rheumatism, and I was so much improved that I decided to remain until October. It made little difference to me where I was, so long as I was comfortably housed, and improving in health.

The morning of her departure, Miss Trimmings came to my room for a last chat.

"I want to show you such a beautiful Kensington pattern," she said, "and also to tell you a little secret. I am to be married the last day of this month, Mrs. Dillingham. It is rather hurried, but Mr. Archer has some law business, which calls him up to Duluth and Superior about that time, and we have decided to be married and go there on our wedding trip. So I shall pass through here on the evening train, September 30th. You must think of me when you hear the train whistle. My traveling-dress will be a seal-brown lady's cloth, with plush trimmings, and a plush hat with brown and old gold plumes. So you can imagine me in your mind's-eye. I will send you pieces of all my dresses for your crazy-quilt. I am sure I should have died of loneliness here before Hugh came, if it hadn't been for you."

"Mr. Archer goes with you, I suppose, to-day?" I said.

"No, he follows in a week or ten days. He is going to hunt and fish awhile about this locality, while I am engrossed with my dressmakers. I hope, if he gets very lonely, as I suppose he may, that you will comfort him all you can." And with a farewell kiss and hand-shake Miss Trimmings was gone, after enjoining silence upon me concerning her approaching nuptials.

I began to feel I was a repository for a great many secrets.

But Mr. Hugh Archer did not seem to pine with loneliness after his sweetheart's departure. He bore every appearance of health and happiness when I saw him, which was seldom, for the young man had an instinctive feeling that I read him, I think, and consequently avoided my society.

The hotel was almost entirely deserted during the next ten days, and I saw but little of Mollie. I asked Mrs. Sawyer where her daughter kept herself, one day.

"Mollie? oh, she's off gatherin' hazelnuts and autumn leaves. She likes the out-doors about as well as a squirrel or a rabbit. It's nothin' new for her to be out most all day."

I heard Mollie's rich, loud contralto voice singing in the parlor that evening and a clear tenor mingled with it. The song was "Waneta" and its musical refrain,

"Neta, Waneta, ask thy soul if we must part"

floated up to me full of pathos and passion.

I could never account for the rush of strong feeling which swept over me as I listened. The tears rolled down my cheeks. It seemed to me afterward like a prophecy of the tragedy to come.

Mr. Archer took his departure the next day, and I was the only remaining guest.

Mollie seemed strangely quiet during the next week, and her face wore an intense, expectant look, which was painful to me.

Had Hugh Archer trifled with her? Had there been clandestine meetings, carefully concealed from Miss Trimmings, as I sometimes feared? Did Mollie expect him to return to her? I asked myself all these questions over and over as the days went by. Having no affairs of my own, you see, I busied myself with other people's.

On the twenty-third of September I received a letter from Miss Trimmings containing the promise pieces of her dresses, and a full description of the various fashions in which they were cut and ornamented. The letter closed with this sentence:

"Remember me to the Sawyers, and say I thank them for all their kindness to papa, who continues much better. You can tell them of my approaching marriage if you choose. It is already announced in the society papers, one of which I send with this letter."

I called to Mollie as she passed my door a little later.

"Mollie," I said, "would you like to see some of the pieces of Miss Curshaw's wedding-dresses? I have a letter from her telling me about her wardrobe. She is to be married a week from this morning. Perhaps you know about it, though."

Mollie turned a very pale face and very large bright eyes upon me.

"Who is she going to marry?" she asked.

"Why, Mr. Archer, of course,", I replied, though my old heart quaked with the pain I knew my words inflicted. Alas! I saw that it was as bad as I had feared.

An angry red flushed Mollie's face, from pallor to deep crimson,

"It's a lie," she said. "He's never going to marry her. He's in love with me. She tried her best to get him, and he was kind to her just out of pity; but he couldn't endure her. He told me so, and he fell in love with me the minute he set eyes on me. Why, the very first night after he came, he followed me to the village, just to look at me, and walk part of the way back with me. He told me not to say anything about it, because he was under business obligations to Mr. Curshaw, and that she would be jealous and disagreeable to me, and might make trouble all around. But he was dead in love with me all the time, and that's what he stayed after they went away for."

Mollie poured all this forth in a high-pitched, excited voice, her cheeks deepening in color, her eyes flashing.

For answer, I removed the wrapper which Agnes had sent me—it was the Saturday *Herald*—and pointed to a marked item among the marriage notices.

Mollie read it, and all the color faded from her face. She looked like a piece of marble as she handed the paper back to me.

"It's all Mr. Curshaw's money," she said. "Hugh is poor, he told me so, and he was in debt someway to Mr. Curshaw. I suppose he *had* to do it." She went out of the room without another word.

Twenty-four hours later she came in again, looking years older, with great dark circles about her pretty eyes.

"It is just as I thought," she said. "It was the money. I have a letter from Hugh—his heart is breaking—but he says his honor is at stake. He will be disgraced if he does not marry his benefactor's daughter—those are his words. But his whole heart is mine, and he will love me till death unites us."

"May I see the letter?" I asked.

Mollie drew it from her bosom and placed it in my hands.

It was, as I expected, without date or signature—written in a disguised back-hand, and mailed on the train. A letter which would in law afford no testimony, and give no clue to its author's identity. In fact, the letter of a cowardly villain. But I did not tell the stricken girl this. She had enough to bear, and in my heart I felt the worst had not come.

A cold, drizzling rain set in that night, and during the next week the sun never shone.

I was suffering in body from my rheumatism, and in spirit from Mollie's misfortunes. I saw her but a few times during the week, and the increasing pallor of her face and her listless, lifeless manner, so in contrast to her old buoyant self, made my heart ache with pity and fear.

"Terrible gloomy weather, isn't it?" Mrs. Sawyer said to me one day; "it makes me blue, and Mollie, she's completely down in the mouth; we've had so much excitement here, and so many coming and going all summer, she's just been strung up like the strings of a fiddle, and now she's let clear down. I'm afraid she's sick too; she don't eat enough to keep a cat alive. I'll be glad when the sun shines out again—I think we'll all feel better."

But instead of the sun shining out, a pouring rain set in—and a furious storm heralded Hugh Archer's wedding morning.

It rained all day without cessation, and toward evening the wind arose.

Mr. Sawyer had gone to St. Paul on business, and would not be back until the following day.

All the men-servants had been discharged at the exodus of the guests, early in September. There was only one kitchen-maid, besides Mrs. Sawyer, Mollie, and myself in the house.

The night set in early, black and desolate. I thought of the bride and groom riding through the gloom and storm, and wondered if the evil omen of the weather presaged their future.

It might have been ten o'clock, and I was just about to retire, when I heard a crashing sound, followed by a road as for waters.

"I wonder what that is—a tree fallen before the blast, and carried away by the waters of the creek, perhaps," I said to Chloe, "It is a terrible night: I am glad we are not travelling, Chloe."

Just then a quick rap sounded at my dorr, and before I could reply Mollie entered. She was wrapped in a great water-proof from head to foot—her face shone out from its dark hood like a star from a cloud.

In her hand she held a lantern. "Did you hear that crash?" she said; "that was the bridge over Sulpher Creek, I am sure. I'm going to see."

"Not in all this furious storm." I cried, aghast. "Mollie, you are wild. Your mother must not let you go."

"Hush!" said Mollie, with her fingers on her lip. "Mother does not know I

am going—no need to worry her. But the train is due in an hour, and if no one finds out about the bridge it'll go into the creek, and *he'll* go with it." She spoke the last words in a whisper.

I looked at the girl in wonder. Her face seemed transfigured, and the expression of resolve gave a new beauty to the handsome outlines.

"Some one else will think of that—other people must have heard the bridge go," I ventured.

"The bridge is half a mile nearer us than any other place," Mollie answered. "You know we are between the creek and the village. If anybody is before me, all right; if not, I must be there to warn the train. Don't tell mother—she thinks I am in bed—good-by, Mrs. Dillingham—you know what makes me go—I couldn't rest in my grave and *him* dyin' such a death, when I might have hindered."

She was off, and I pressed my face against the blurred window-pane to watch for the glimmer of her lantern through the darkness. But I could see nothing. All thought of retiring was now out of the question. I could only sit and count the minutes until she should return.

It was nearly two hours before they brought her in, pallid, bruised, dying.

The engineer told the story.

"No. 9 was half an hour late," he said; "I had just rounded the curve by the bluff, and was making pretty good time, because I knew the down train was waiting for me on the switch two miles farther on. All of a sudden I saw a lantern swinging in front of me, right over Sulpher Creek. Quick as lightning I knew the truth—the bridge had been swept away by the rains. I slackened the train, and went out with two of the brakemen and the conductor to explore. Sure enough the bridge was half gone; and out there, clinging to the ties over the trestle-work of the remaining portion with one hand, and swinging the lantern with the other, was a woman. Her hood had blown off, and her long hair streamed in the wind; her face was white as marble, and my heart stood stock-still for full two seconds. I thought it was a spirit, sure.

"Quick as she saw us coming toward her, she seemed to lose her grip, and we saw her drop the lantern. 'Hold on, we'll be there in a minute,' I shouted; but just then she let go the tie from which she had been hanging ever since she must have lost her foothold—and down she went. She was wedged in the trestle-work when we found her; and the conductor staggered back when he flashed his lantern on her white face.

"'My God! it's that little beauty of Sawyer's,' he said. "Who'd have thought she had the grit to do this thing—I've seen her flirting with the train-boys many a time on a summer day at the station yonder, and now we all owe our lives to her bravery. Pray God she's not lost hers."

But the prayer was vain.

She opened her eyes just once, in the gray of early dawn, and they turned from face to face until they rested upon mine. I saw her lips move, and her mother beckoned to me.

"I think she wants to speak to you, Mrs. Dillingham," she said, and stood aside while I leaned over the dying girl.

"Never tell mother or father," she whispered, "it would only fret 'em if they knew—and do no good. Nobody knows but you and him—it's better kept. I saved him, and it's better that I go like this. It might have been harder for 'em all if I'd lived. Comfort father and mother all you can."

As I turned to leave the room, through my blinding tears, just outside the doorway, I met Hugh Archer. The story of the tragedy had been carried to the occupants of the train, and a party of them had been delegated to come to the hotel nad learn particulars.

I felt all the blood in my old veins fairly seething as I faced this man, there at the threshold of that room, where the girl lay dying, whom he had twice—murdered.

"Don't dare go one step nearer," I cried, going close to him and looking him squarely in the face, "I know the whole story—and I will blazon it to the world if you do not leave the house this instant, you cowardly dog—seducer—murderer."

He turned away without one word, his head sunk upon his breast. Just then some one came out of the room where she lay, and I heard a voice saying—

"She is dead."

The Railroad Princes made her parents independent for life; and the lonely old couple mourn her as a sainted heroine.

It is better for them that she passed away. If in her brief, ungua life she erred, she died well.

"Very sad about Mollie, wasn't it?" Miss Trimmings wrote to me in a letter a few weeks later. "Who would have thought she had so much courage! Her shocking death quite unnerved Hugh—you know he has that sympathetic poet nature. He wrote a lovely sonnet about her bravery—it will be printed soon, and I will send you a copy of it along with a piece of my new Bayadere striped walking skirt, which I am just having made up. It will be a very jaunty costume."

(THE END.)

WHY WOMEN WRITE.

A witty Frenchman has observed that "when a woman writes a book there is a book the more and a woman the less in the sum total of the world." * * * George Sand proudly proudly boasts that the fear of losing any of her womanly charm by the addition of a gray hair to her raven locks, or the plowing of a single wrinkle on her brow, never deterred her from hours of midnight study or days of unintermittent intellectual production. The opinion of the world on the ... of the entrance of the weaker sex into literary pursuits has curiously fluctuated from time to time. We know the position cultured woman occupied and the influence they possessed during the age of greatest splendor in Greece and the object of detestation they subsequently became when the asceticism of early Christianity swept over the world. In the fifteenth century we have many instances of learned ladies. Vittoria Colonna is an illustrous example of erudition and virtue; Alessandra Scala and Cassandra Fedele carried on a correspondence in Latin with Politian; Dometta Trivulzia delivered long orations before thronged assemblies; while Isotta of Verona lectured at the University of Bologna on the degree of culpability of Adam and Eve, and we read that when she stood forward to defend the cause of her sex the verdict of the assembly was invariably given in favor of Eve. We wonder, were Isotta to appear at Oxford nowadays, whether the undergraduates would be equally courteous. This respect for feminine culture passed away with the splendor of the fifteenth century. The corrupt age of Louis XIV underminded all chivalrous feeling men entertained for women, and they relapsed into an inferior position from which they have not yet emerged. The views of Englishmen have however, become modified since Dr. May, a hundred years ago, expressed his horror of female authorship, and was shocked at Maria Edgeworth's having been permitted even to translate Mme. de Genlist's "Adele et Theodore," addressing a congratulatory letter to her father when the publication was prevented, or since Southey wrote to Charlotte Bronte: "Literature cannot be the business of a woman's life, and it ought not to be." "I trust I shall never more feel amtitious to see my name in print; if the wish should rise I'll look at Southey's letter and surpress it," she answers natively. Modified, also, are our views since Mary Lamb declared "writing to be a most painful occupation," and advised women to "beguile their time with knitting, knotting, netting, carpet work, and the like ingenious pursuits.—*The National Review.*

THE NEW VELVETEENS.

Among the many kinds of velveteen which manufacturers are sending out, it is very difficult to decide which is really the best, and entitled to the position which is claimed for all; and indeed the differences are such as it is not possible in the nature of things can be appreciated by the general public, for they are matters of detail, of finish, of enterprise and liberality on the part of manufacturers, and can only be appreciated by experience and knowledge. Velveteen is a marvel as at present produced, and is bound to still more largely supersede velvet for all the purposes for which the latter is used except trimming. For complete dresses suits, jackets, basques, overdresses, children's clothing and the like, it is every way desirable and looks as well as velvet at a fifth of the cost. No lady can go wrong who buys the "Arcadia" brand, for this has been thoroughly tested, and is manufactured with every attention to detail. But we do not advise ladies in purchasing velveteen to look for the cheapest grade; it cannot be expected that the lowest grade of velveteen should look like the highest grade of velvet, yet there are those who seem to think that it ought to do so. It is only those who understand what goods are, what velvet is, who can apprec ate the perfection to which velveteen has been brought.

An old sunshade stripped of its former cover may be easily re-covered to match any costume. Take one of the sections removed and cut as many of the new material as was first used when the old sunshade was new; have them stitched together by machine sewing, and fasten to the frame. A new lining, if required, is as easily made. The work is not difficult, and will pay just now, when the effect of uniformity in dress details, now so studied, requires a change of parasol for time, place, and costume. A little ingenuity and finger dexterity combined go almost as far, and sometimes farther, in giving finish and elegance to toilet etceteras.

Mrs. A. Nelson, Brantford, writes: "I was a sufferer from Chronic Dyspepsia for eleven years. Always after eating, an intense burning sensation in the stomach, at times very distressing, caused a drooping and languid feeling, which would last for several hours after eating. I was recommended by Mr. Popplewell, Chemist, of our city, to try Northrop & Lyman's Vegetable Discovery and Dyspeptic Cure, and I am thankful to say that I have not been better for years; that burning sensation and languid feeling has all gone, and food does not lie heavy on my stomach. Others of my family have used it with best results."

Velvet leaves veined and edged with gold will be used for bonnet trimmings and dress motifs.

Mr. W. R. Lazier, Bailiff, etc., writes: "I find Dr. Thomas' Eclectric Oil the best medicine I have ever used in my stable. I have used it for bruises, scratches, wind puffs and cuts, and in every case it gave the best satisfaction. We use it as a household remedy for colds, burns, etc., and it is a perfect panacea. It will remove warts by paring them down and applying it occasionally.

Why go limping and whining about your corns, when a 25 cent bottle of Holloway's Corn Cure will remove them?

Moliere fronts of all sorts are tabooed by women of fashion on the other side.

Mother Graves' Worm Exterminator is pleasant to take; sure and effectual in destroying worms.

Henry Clement, Almonte, writes: "For a long time I was troubled with chronic rheumatism, at times wholly disabled; I tried anything and everything recommended, but failed to get any benefit, until a gentleman who was cured of rheumatism by Dr. Thomas' Eclectric Oil, told me about it. I began using it both internally and externally, and before two bottles were used I was radically cured. We find it a household medicine, and for croup, burns, cuts and burns, it has no equal."

Half long Turkish jackets of velvet broche will be the first dressy fall wraps.

Jet and chenille will play an important part in dress trimmings, decorations, and motifs next season.

MOST EXCRUCIATING are the twinges which rack the muscles and joints of the rheumatic. Northrop & Lyman's Vegetable Discovery and Dyspeptic Cure, by promoting increased action of the kidneys, by which the blood is more effectually depurated, removes through the natural channels certain acrid elements in the circulation which produces rheumatism and gout. The medicine is also a fine laxative antibilious medicine and general corrective.

Red never goes out of fashion.

STAR CEMENT.—Unites and repairs every thing as good as new. Glass, china, stone earth nware. Ivory, wood and leather, pipes sticks and precious stones, plates, mugs, jars lamp glasses, chimney ornaments. Picture Frames, Jewellry, trinkets, toys, etc.

Yellow flowers are very fashionable.

A RUN FOR LIFE.—Sixteen miles were covered in two hours and ten minutes by a lad sent for a bottle of Briggs' Electric Oil. Good time, but poor policy to be so far from a drug-store without it.

Sleeves are to be worn lower on the shoulders.

Many sink into an early grave by not giving immediate attention to a slight cough which could be easily stopped in time by the use of a twenty-five cent bottle of Dr. Wistar's Pulmonic Syrup.

Felt will be revived for fall hats and bonnets.

What makes me laugh when others sigh?
No tears can e'er bedew mine eye
It is because I always buy—Briggs' Life Pills

Round turbans are the novelty for early fall wear.

What is it makes me hale and stout,
And all my friends can't make it out,
I really could not live without—Brigg Life Pills.

Iron rust browns are the rivals of gray and mushroom.

So if you're sad, or grieved, or ill,
Pray, do not pay a doctor's bill,
But take a dose of—Briggs' Life Pills.

Astrakhan jersey cloths comes among the new wool stuffs.

SORE EYES.—The Golden Eye Salve is one of the best articles now in the market for sore or inflamed eyes, weakness of sight, and granulation of the lids.

Lace dresses are worn in the streets of Paris, but not in New York.

A FAMILY MEDICINE.—Over ten thousand boxes of Briggs' Life Pills are sold yearly in the Domtnion of Canada, which is the best guarantee of their quality and the estimation in which they are held as a family medicine.

Velvet, satin, and lace costumes will be all the rage in the early fall.

For worms in children, be sure and inquire for Sittzer's Vermifuge Candy. The genuine article bears the signature of the proprietor on each box. ☞ The public are respectfully informed that the Vermifuge Candy can be purchased of the principal druggists and dealers throughout the United States and Canada.

Fancy feathers will be more worn than ostrich tips on the first fall hats.

HAVE YOU TRIED IT?—If so, you can testify to its marvellous power of healing, and recommend it to your friends. We refer to Briggs Magic Relief, the grand specific for all summe complaints, diarrhœa, cholera morbus, dysentery, cramps, colic, sickness of the stomach, and bowel complaint.

Motifs of embroidery and beads will be much used for dress decorations.

BRIGGS' GENUINE ELECTRIC OIL.—Electricity feeds the brain and muscles; in a word it is nature's food. The Electric Oil possesses all the qualities that it is possible to combine in a medicine, thereby giving it a wide range of application, as an internal and external remedy, for man and beast. The happiest results follow its use, and in nervous diseases, such as rheumatism, neuralgia, and kindred diseases it has no equal.

$28,000.00

"Truth" Bible Competition.

No. 12.

CLOSING NOVEMBER 7TH

The Biggest List of Rewards yet Offered.

Having lost so much money by dishonest agents, the proprietor of TRUTH has decided to deal in future directly with the people; that the money and premiums heretofore given to agents shall be distributed among his subscribers. In other words, he constitutes himself a big club agent on a large scale. So, instead of paying your money to agents, send it direct to S. FRANK WILSON, Proprietor of TRUTH, Toronto, Canada. In this way he hopes to benefit his subscribers as well as himself. This plan has been tried now for nearly a year, and has been fairly successful, although not so much as the very liberal offers he makes would warrant. He aims also to promote the study of the Bible by this plan, and thereby greatly benefit all concerned. He frankly avows that this is really a secondary consideration, but assures that none can look up these Bible questions, propounded by an eminent divine, without being greatly profited. Hundreds of our subscribers have testified to this during the past year, and many thousands of dollars worth of costly rewards have been given away. Nearly every issue of TRUTH contains many acknowledgements of the receipt of such magnificent rewards as pianos, organs, sewing machines, gold and silver watches, silver tea-services, etc., down to butter knives, elegantly-bound volumes of poetry, etc., etc.; and you have only to invest one dollar for six months' subscription to TRUTH and answer the Bible questions correctly, and if you do it promptly when you first see this you are almost sure of one of the FIRST REWARDS. If you don't happen to see it on its first appearance, you still have a good opportunity in the SECOND OR MIDDLE REWARDS; and, finally, there are the CONSOLATION REWARDS for the last ones received at TRUTH Office. So you can compete even if you live almost on the other side of the world, for if your letter is post-marked where mailed on or before the closing day of this competition (that is, Novembr 7th), you have a good opportunity of gaining something in these rewards, provided, of course, your answers are correct. Try it now. Nothing whatever is made out of this plan, but he looks for profit in your future patronage, as he is sure you will be so well pleased with TRUTH that you will become a life subscriber. Here are the Bible questions:

1. Is INFANT spoken of in the Bible?
2. Are BOYS referred to in the Bible?
3. Where is MAN first made mention of in the Bible?

(One answer to each question will suffice.)

There can be no fraud or humbug in the matter, as in the next issue of TRUTH after the close of each competition a complete list of those gaining the rewards are given, together with their post-office addresses, and street and number where possible. Everyone competing must send one dollar with their answers for six months' subscription to TRUTH. It is the best magazine published anywhere. The regular subscription price is two dollars per year. You can send one year's subscription if you prefer to do so, but six months' subscription is all that is required in order to compete. Bear in mind, we don't guarantee that *everyone* will get a reward, but all the prizes enumerated below will certainly be given, and it is a matter of perfect indifference to us who gets them, *only they must all go.* Turn up your Bible, and if you are well acquainted with it you can answer those questions after a little study. Don't delay. In the ELEVEN BIBLE COMPETITIONS preceding this one there has been given away nearly ONE HUNDRED THOUSAND DOLLARS WORTH of useful and valuable articles. Here then is the list of

FIRST REWARDS.

1, 2 and 3.—THREE SPLENDID ROSEWOOD FULL SIZE SQUARE PIANOS, by Stevenson & Co.	$1,650
4, 5 and 6.—THREE FINE CABINET ORGANS	825
7, 8, 9, 10 and 11.—Five Gentlemen's Solid Gold Hunting Case or Open Face Watches	450
12, 13, 14, 15 and 16.—Five Solid Quadruple Silver Plate Tea Services of Six Pieces	500
17, 18, 19, 20, 21, and 22.—Six Ladies' Solid Gold Hunting-case Watches, genuine Elgin	600
23 to 31.—Nine Beautiful Quadruple Plate Silver Tea, Coffee, or Hot Water Urns, a most elegant and serviceable addition to the sideboard	450
32 to 49.—Eighteen Gentlemen's Genuine Solid Coin Silver Hunting-case or Open-face Watches	810
50 to 76.—Twenty-seven Ladies' Genuine Solid Coin Silver Hunting-case or Open-face Watches	675
77 to 99.—Twenty-three Solid Aluminum Gold Watches	431
100 to 149.—Fifty Solid Nickel Silver Hunting-case or open-face Watches	850
150 to 211.—Sixty-two Ladies' Beautiful Gem Rings, solid gold setting	630
212 to 323.—One hundred and eighteen Fine Solid Rolled Gold Brooches, newest designs	292
330 to 601.—Two hundred and seventy-two Fine Heavy Silver-plated Butter Knives	272

Those are the *first rewards*; that is, the first seven hundred and one persons who send correct answers to the Bible questions given above, together with one dollar for six months' subscription to TRUTH, will receive those rewards in the order in which they are numbered. After these come the great list of MIDDLE REWARDS, where the biggest prizes are to be found. In this list No One reward, SEVEN HUNDRED DOLLARS IN GOLD COIN, will be given to the person who sends the middle correct answer of the whole competition. That is, if there are two thousand and one correct answers received altogether on this competition, the 1,001 will take the seven hundred dollars. If there are two middle correct answers the money will be divided between the two. That would only happen of course if there was an *even number* of answers received. The next correct answer following the middle one will take number two (one of the pianos), and the next one number three and so on till all these middle rewards are given away. Bear in mind, you pay nothing extra for the privilege of competing for all these costly prizes, as one dollar is the regular subscription price for six months' subscription to TRUTH, and you cannot fail to be pleased with your dollar investment even if you get nothing except TRUTH for the half year.

Don't waste time in writing, as no other information at any time can be given beyond that contained in this notice. Here follows the list of

MIDDLE REWARDS.

1st.—SEVEN HUNDRED DOLLARS IN GOLD COIN	$ 700
2, 3, 4, 5 and 6.—Five Grand Square Rosewood Pianos	2,750
7, 8, 9, 10, 11 and 12.—Six Sterling Bell & Co.'s Cabinet Organs	1,500
13 to 30.—Eighteen valuable and costly triple silver-plated Tea Services of six pieces	1 870
31 to 42.—Twelve Gentlemen's fine solid gold genuine Elgin Watches	1,100
43 to 57.—Fifteen Ladies' fine solid gold genuine Elgin Watches	1,200
58 to 70.—Thirteen Williams' Singer Sewing Machines	700
71 to 90. Twenty solid coin silver Watches	570
91 to 127.—Thirty seven Ladies' solid coin Silver Watches	900
128 to 157.—Thirty Aluminum Gold Watches	330
158 to 190.—Thirty-three solid Gold Gem Rings	160
191 to 347.—One hundred and fifty-seven World's Cyclopedia, a most useful volume	450
348 to 420.—Eighty-two volumes of Chambers' Dictionary	202
420 to 710.—Two hundred and eighty-one triple Silver-plated Butter Knives	281

Then come the last, or consolation rewards, which are given to the senders of the *last correct* answers which are received at TRUTH office, post-marked where mailed not later than the closing day of this competition (November 7th.)

THE CONSOLATION REWARDS.

1.—Five Hundred Dollars in Gold Coin	$500
2.—One Grand Square Piano	300
3 and 4.—Two Grand Cabinet Organs	300
5, 6, and 7.—Three Silver Tea Services	300
8, 9, 10, 11, 12.—Five Gentleman's solid genuine Gold Watches	500
13 to 19.—Seven Ladies' Gold Watches	980
20 to 31.—Twelve solid coin Silver Hunting-case or Open-face Watches	360
32 to 51.—Twenty Aluminum Gold Hunting-case Watches	400
52 to 70.—Twenty-three Ladies' Solid Gold Gem Rings	230
71 to 183.—One hundred and thirty-three Ladies' elegant Gold Brooches	372
184 to 397.—Two hundred and fourteen elegantly-bound volumes of "Toronto Past and Present"	428
398 to 727.—Three hundred and thirty-five triple Silver-plated Butter Knives	335

The last *correct answer* will take number one in these rewards, and the second to the last numbers two, and so on till all are given out. Remember, such an opportunity may not occur again of getting an splendid weekly magazine, which alone is big value for the money, and if your answers are correct, of getting one of those rewards in addition. All will be given strictly as stated. No corrections or answers will be allowed after they are once mailed to us. No money can be received by telephone or telegraph, or in any other way than through the express or postoffice. In order to prevent fraud, the right is reserved to return anyone their money and deny them the privilege of competing. Bear in mind, *don't pay money to agents*, as none are employed. Remit direct to TRUTH office. You can join your neighbors in a club if you wish but not less than ten (10) must send together. If ten friends club together and send in their ten dollars, each one of the club will get one of the rolled gold brooches; and besides, will take his position for one of the regular rewards in the list, just as though he had sent separately. All the members of the club can send their names on different slips and enclose in the same envelope with the others. Don't delay, but send along your answers *now*, as TRUTH contains something to interest every member of the family. 28 pages of choice literature; short, pointed editorials on the leading events of the day illustrated fashions; two pages of newest music, full sheet size; two or more most fascinating serial stories; one short story; household, health, ladies', children's, and other departments, all carefully edited, making one of the most attractive weekly (not monthly) magazines published in the world. Address S. FRANK WILSON, proprietor TRUTH, 33 and 35 Adelaide-st., Toronto, Canada. Send money by Post-office order, or by registered or ordinary mail. Anybody living anywhere is eligible to compete.

WHAT THEY ARE SAYING.

ALGOMA, August 11, 1884.
EDITOR LADIES' JOURNAL.

DEAR SIR,—The watch you sent me came to hand the other day all right. I am much pleased with it, and I am glad to say that it has been going ever since I got it, and keeps splendid time. I sent you a letter a few days before I received it thinking that it was not coming, but I am glad to say that I received it all right. I am very much pleased with the JOURNAL and I wish it every success.

Yours truly,
SARAH E. NOTT.

QUEENSVILLE, August 19, 1884.
EDITOR LADIES' JOURNAL.

DEAR SIR,—My prize in competition No. 6, an elegant gold neck chain, to hand, for which accept thanks. Should have received it before, but, was away from home during vacation. It is a very nice article. I consider the paper alone big value for the money. Wishing you the success that your enterprise deserves.

I remain yours truly,
HENRY JOHNSTON.

CHANTRY, September 1, 1884.
EDITOR LADIES' JOURNAL.

Received curtains, well pleased with them. They were delayed which accounts for my not receiving them sooner.

Very truly yours,
O. H. BRESEE.

WIARTON, August 23, 1884.
S. FRANK WILSON.

DEAR SIR,—I received the beautiful tea service awarded me in the LADIES' JOURNAL Bible competition No. 6. We are exceedingly well pleased with it. Our friends think it very handsome, it is all we could desire and is fully up to your promise, for which you will accept my hearty thanks.

Very respectfully yours,
MRS. GEO. H. JOHNSON.

INWOOD, August 30, 1884.
EDITOR LADIES' JOURNAL.

DEAR SIR,—I received the baby carriage won by me in No. 6 competition. I got it at the express office Alvinston, a few days ago. I was much delighted when I saw what a nice article I got for so little money. The children are so pleased with it and my friends admire it very much. It is the first reward in this part. I think you will have a good many friends in this part before long. Please accept my sincere thanks, wishing you every success. Your paper speaks for itself.

I remain yours truly,
STEWART GARDINER.

MARKHAM, August 21, 1884.
EDITOR LADIET' JOURNAL.

SIR,—I have much pleasure in acknowledging receipt of watch. I am well pleased with it, and am satisfied it is all that you represented it to be.

Yours etc,
MRS JANE QUANTZ.

HARRISBURG, September 1, 1884.
MR. S. F. WILSON.

DEAR SIR,—Please accept my thanks for the watch I received in competition No. 6 LADIES' JOURNAL, and I must apologise for not acknowledging the receipt of it before. It is a nice watch and keeps good time, I am very much pleased with it.

Yours truly,
ETTA L. SMITH.

GRAND CHUTE, August 19, 1884.
LADIES' JOURNAL.

I have to acknowledge receipt of coin silver watch prize won in competition No. 6 of LADIES' JOURNAL. Was away from home on its arrival, hence the delay.

Truly yours,
WM. R. SCARBOROUGH.

HAMILTON, August, 1884.

DEAR SIR,—Mrs. Mackay returns her thanks to you for watch received as prize for her answers in JOURNAL.

Yours truly,
R. MACKAY.

HUMBERSTONE, August 26, 1884.

I received the watch awarded to me in Bible competition No. 6. Intended to acknowledge the receipt of it immediately, but serious illness in the family prevented me. I am well pleased with the watch. Think the paper worth the money. Please excuse my negligence and accept my thanks for the present.

CINA MALCOLM.

LITTLE BRAS D'OR, August 16, 1884.
EDITOR LADIES' JOURNAL.

DEAR SIR,—I received by mail the watch sent to my care, won in the last LADIES' JOURNAL competition by Robert B. Christie, and find that it is what you represented it to be, which shews that you act squarely in the matter of prizes.

I remain yours truly,
JOHN H. CHRISTIE.

THE "WEEKLY GLOBE"

FOR 1885,

The Largest, Cheapest, and the Best Family Newspaper

IN CANADA.

IT IS THE PAPER

FOR THE FARMER,
FOR THE MANUFACTURER,
FOR THE BUSINESS MAN,
FOR THE MECHANIC,
FOR THE PROFESSIONAL MAN,
FOR THE LABOURER,
IN FACT IT IS THE PAPER FOR EVERYONE.

Anyone is at liberty to get up a Club at the following rates :—

For a club of 5 subscribers we will accept	-	$ 4 50, or 90c each.
For a club of 10	-	8 50, or 85c each.
do. 15	-	12 00, or 80c each.
do. 20	-	15 00, or 75c each.
do. 25	-	17 50, or 70c each.

REGULAR PRICE $1 PER YEAR.

All yearly subscriptions sent us between 1st October and 31st December, 1884, will receive the "Weekly Globe" for the balance of the year Free.

ORDERS TO BE ADDRESSED :

THE GLOBE PRINTING CO'Y,

TORONTO.

LADIES

IF YOU WANT

The Leading House for Dry-Goods

GO TO PETLEYS'.

IF YOU WANT

The Leading House for Carpets

GO TO PETLEYS'.

IF YOU WANT

The Leading House for Fine Clothing

GO TO PETLEYS'.

IF YOU WANT

The Best Lighted Stores in the City

GO TO PETLEYS'.

IF YOU WANT

To Get Value for your Money

GO TO PETLEYS'.

IF YOU WANT

Fashionable Millinery

GO TO PETLEYS'.

IF YOU WANT

A Perfect-Fitting Dress

GO TO PETLEYS'.

IF YOU WANT

Silks and Dress Goods

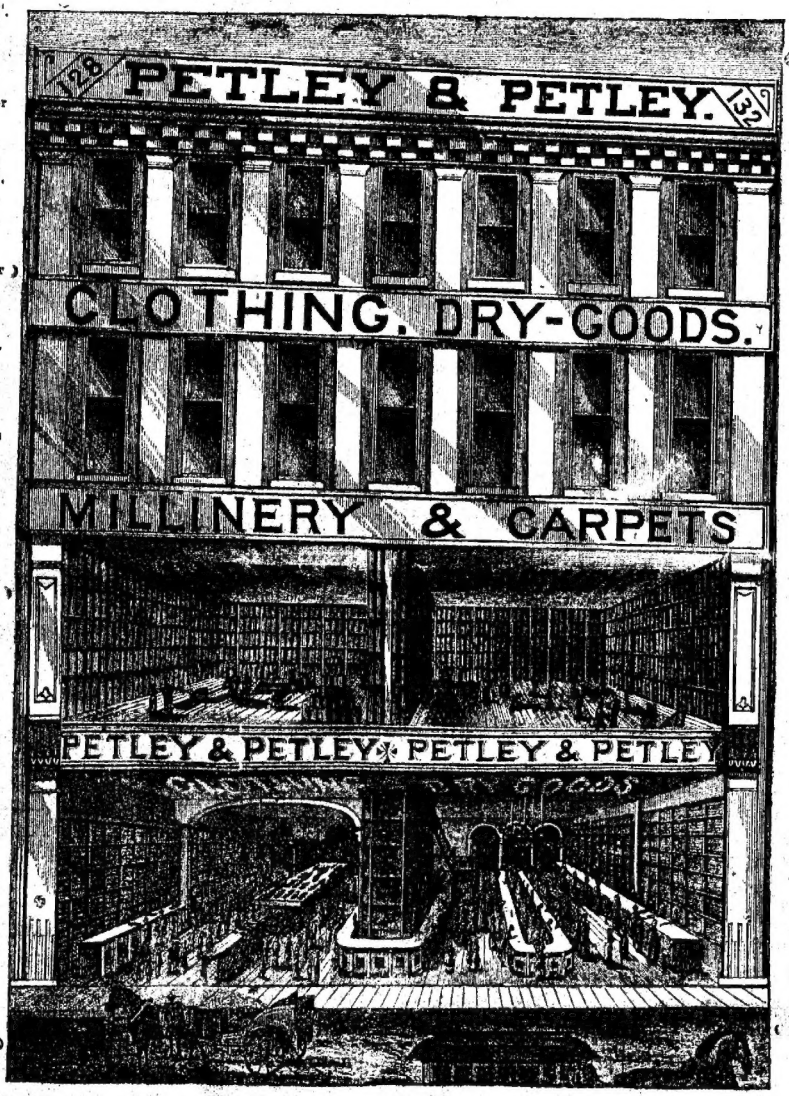
GO TO PETLEYS'.

128 to 132 King-st, East

TORONTO.

THE LEADING ONE-PRICE CLOTHING HOUSE!

OVER 150 EMPLOYEES



128 to 132 King St., East, Toronto.

THE HANDSOMEST AND BEST LIGHTED STORES IN CANADA.

LADIES

IF YOU WANT

Millinery and Mantles

GO TO PETLEYS'.

IF YOU WANT

Hosiery and Gloves

GO TO PETLEYS'.

IF YOU WANT

Prints and Sateens

GO TO PETLEYS'.

IF YOU WANT

Dress Trimmings and Laces

GO TO PETLEYS'.

IF YOU WANT

Table Linens and Napkins

GO TO PETLEYS.

IF YOU WANT

Blankets and Flannels

GO TO PETLEYS'.

IF YOU WANT

Elegant Carpets

GO TO PETLEYS'.

IF YOU WANT

To see what you are buying

GO TO PETLEYS.

128 to 132 King-st, East

TORONTO.